40a-1942
Chicago Tribune
Chicago, Illinois

Miss Anderson, Casadesus and Eddy Scheduled

MAR 15 1942

MAR 15 1942

By Edward Barry.

Altho spring is around the corner, the music season is showing no signs whatever of petering out. Singers and instrumentalists of national or world renown continue to crowd the concert calendar. Robert Casadesus is due Tuesday, Ethel Bartlett, and Rae Robertson Thursday and Friday and a week from Tuesday [with the symphony orchestra], and Nelson Eddy next Saturday. One week from today Marian Anderson and Alexander Brailowsky compete with each other with recitals beginning at the same hour.

Nelson Eddy.

Casadesus is the French pianist who has been known here only since 1938, but who has already won an enviable local following. He is a musician of the fastidious type—which does not mean that his playing is precious or lacking in impact. On the contrary, the extreme fineness of his perceptions has resulted time and time again in performances to which the much abused adjective "revealing" may be justly applied. After being subjected to his careful scrutiny works whose content had been thought to be fully known have emerged with a new power to move and to delight.

One may confidently expect that Casadesus' performance Tuesday night of Schumann's "Carnaval" will implant in the minds of many listeners a new respect for one of the minor masterpieces of the romantic period. The delicate imagination, the exquisite fantasy and the wonderful aptness of expression which distinguish "Carnaval" should be placed before the audience not only with absolute fidelity but with that extra spark of enthusiasm and understanding characteristic of the first rate artist.

MAR 15 1942

The program consists otherwise of six sonatas by Domenico Scarlatti, a Mozart Sonata in F Major [Köchel 332], four short pieces by Chabrier, and three études by the pianist himself. Casadesus the composer has to his credit a symphony and at least three concertos, but they are not widely known.

Tuesday's recital will be given in Orchestra hall and will be the sixth and final event of the Adult Education council's 1941-'42 Musical Arts series. This is the cycle which annually brings to Chicago's eager and intelligent but not too wealthy music students the opportunity of hearing some of the world's best pianists at wholesale rates. If the precedent of other years is followed, the artists for the season of 1942-'43 will be announced Tuesday. All of them except one, that is, for the contest conducted by the Adult Education council and the Society of American Musicians—whose principal prize is an Orchestra hall appearance in this series—is not yet finished. The finals will be held March 31.

Casadesus has a second recital in the Chicago district Wednesday evening when he plays at Scott hall on Northwestern university's Evanston campus under the auspices of the university's school of music. The program promises a Mozart Sonata in D Major [Köchel 576], Beethoven's "Farewell" sonata, Opus 81 A; Schumann's Symphonic Etudes; Franck's Prelude, Choral and Fugue, and short pieces by Ravel, Albeniz, and the pianist himself.

Robert Casadesus.

MAR 15 1942

Bartlett and Robertson, duo pianists, will appear in Orchestra hall with the Chicago Symphony orchestra under Hans Lange's direction next Thursday night and Friday afternoon and a week from Tuesday afternoon. At the first two of these concerts they will be heard in a concerto for two pianos in D minor by the living French composer, Francis Poulenc. Tuesday their principal vehicle will be the Bach Concerto in C major, but they will also have an important part to play in Saint-Saëns' "Carnival of the Animals."

Bartlett and Robertson are husband and wife. She is a native of London, he of Inverness, in Scotland. They became warm friends when they were both students at London's Royal Academy of Music. This friendship was interrupted by the first World war [during which Robertson saw active service in France] but it was resumed after the armistice and resulted in marriage five years later.

For a while their careers were independent. He played in the orchestra of the ballet when the score called for his instrument. She was striving for recognition as a concert pianist and harpsichordist. It was not until 1927 that they gave their first two piano recital. Its success opened up a whole new world to them. Much work and study and an untiring search for suitable music filled their time from then on. They have been well rewarded. Their reputation now is international.

[Details of this week's Chicago Symphony orchestra programs will be found elsewhere in this section.]

MAR 15 1942

Nelson Eddy was scheduled to sing in Chicago on the 21st of last month, but illness compelled him to cancel his recital. Tickets sold for that date will be honored next Saturday evening at the Civic Opera house. Eddy's accompanist will be Theodore Paxson, who will also contribute a group of solos.

The program ranges over a great deal of ground. There are excerpts from two operas [Messager's "Fortunio" and Février's "Monna Vanna"]; American, English, and Russian art songs, and examples of American and English folk music. Paxson is to play works by Rachmaninoff, Griffes, and Dohnanyi.

MAR 15 1942

The American contralto, Marian Anderson, will make her only Chicago appearance of the season at the Civic Opera house next Sunday. Her program begins with Handel, Bencini, Bach, and Scarlatti, and progresses thru a Brahms group, an excerpt from Gounod's little known opera, "Cinq-Mars," and a Russian group. She will close, as is her custom, with several Negro spirituals.

The Russian pianist, Alexander Brailowsky, who appeared with the Chicago Symphony orchestra earlier this season, has scheduled for his recital next Sunday afternoon in Orchestra hall an arrangement of a Vivaldi concerto, a Scarlatti sonata, the Liszt sonata, miscellaneous pieces by Rachmaninoff, Debussy, Ravel, and Liapounoff, and a generous Chopin group. This last includes the Ballade in G minor and the Polonaise in A-flat major. Also an interesting tour-de-force in the shape of the Fantasie-Impromptu.

New York Times
New York, N.Y.

OTHER RECORDS

MAR 15 1942

Negro Spirituals. Dorothy Maynor, soprano, with unaccompanied male choir. (Victor M-879, four ten-inch records.) For her first album Miss Maynor has turned to music that she has known well since childhood. Her father was a Methodist minister and she used to sing spirituals in his church and in singing gatherings of the neighbors. There were no sophisticated accompaniments for those singing

Dorothy Maynor. DeBellis

MAR 15 1942

meetings, and there are none here. Miss Maynor sings with direct and simple feeling. There is no fancy vocalism such as her magnificent voice might tempt her to indulge in. The male chorus backs her up sonorously. Contents: *I Couldn't Hear Nobody Pray, Were You There? Nobody Knows the Trouble I've Seen, In Dat Great Gittin' Up Morning; Rise Up, Shepherd, an' Foller; Ole-Time Religion, Steal Away to Jesus* and *Go Tell It on de Mountain.*

La Voix de France. Mme. Claude Alphand, soprano. (Liberty Music Shops, three ten-inch records.) More than the voice of France, this is the voice of Paris. The songs, the style, the color of the voice and the emotion generated are redolent of the Paris that was not so long ago. Mme. Alphand's singing has the dry quality, the beautiful enunciation, the sense of phrase that make these songs, trifles in themselves, a medium of expression that is singularly evocative and nostalgic. It is a pity that the album does not include the texts of the songs in French and English for people whose French is rusty or nil.

Haydn: Quartet in G, Op. 54, No. 1. Budapest String Quartet. (Victor M-869, two twelve-inch records.) This is one of the most attractive of Haydn's quartets, and its slow movement is one of his most affecting utterances. The Budapest ensemble plays it with spick-and-span neatness and with vibrancy, and in the slow movement the performance achieves searching and lofty expressiveness. The recording is good.

Beethoven: Sonata No. 3, in E flat, Op. 12, No. 3. Jascha Heifetz, violin, and Emanuel Bay, piano. (Victor M-852, three twelve-inch records.) As befits an early Beethoven sonata, this work overflows with warmth and geniality. Its themes are fresh and friendly, and occasionally, as in the adagio, much more than that. Mr. Heifetz and his accompanist join in a performance that does not emphasize the violin to the detriment of the piano part. The playing is graceful and joyous, like the music. Recording, fine.

William Felton: Concerto No. 3, in B flat, for organ and orchestra. E. Power Biggs, organ, and Arthur Fiedler's Sinfonietta. (Victor M-866, two ten-inch records.) If you want an idea of how a minor composer managed in England in the heyday of Handel, try this short concerto by a man who is all but forgotten. Felton was a minister of the gospel and also concerned himself with musical matters. The concerto is in the tradition of its period; probably many of his contemporaries composed no worse and no better. The music is sturdy, four-square and agreeable, but distinctly small-time.

Chicago Bee
Chicago, Illinois

W. C. HANDY CHAMPION OF NEGRO MUSIC

MAR 22 1942

By CARL DITON

NEW YORK, Mar. 19—(ANP)—There are today at large few sincere champions of the Negro race. Of the few, the Handy brothers of the well-known musical blues firm rightfully deserve a place in that category. With the assistance of a large committee of the composer's friends and the honorary sponsorship of such well-known white and colored personages as Mayor LaGuardia, Paul Robeson, Raymond Graham Swing, Langston Hughes and Deems Taylor, a concert was given uptown Sunday night at the Heckscher theatre featuring the more important orchestral compositions of James P. Johnson, famed author of "Charleston" and "Old Fashioned Love" of "Shuffle Along' days and noted jazz pianist. The Brooklyn Civic orchestra, connected with Long Island university, with the assistance of a few white and colored players under the leadership of Dr. Paul Kosok, was the interpretive medium.

A symphony may be cast in almost any style but the true symphonic idom is seldom attained yet awhile here in America by either white or colored composers. And when Negro flavoring has been added it has almost invariably been over-influenced by the dance. Therefore, it was a treat to hear the second movement of Mr. Johnsons opening "Harlem Symphony," the andante expressive Harlem Love Song, a truly delightful wistful little episode. Interesting also was the first movement the maestoso-allegro moderato, "A Subway Journey, Penn Station to Harlem", sonorously orchestrated a la Gershwin (and in this aspect Mr. Johnson displays his strongest talent) depicting as it were the subway roar and the auto horn (trombone) after emerging from underground. The third movement, allegro con brio (Night club) of necessity had to portray the dance. But the fourth and last movement, largo-allegro (Baptist Mission) emphasized material strongly suggesting a congregational singing of an original spiritual.

MAR 22 1942

The first performance of two movements of his American Symphonic Suite on W. C. Handy's world-famous "St. Louis Blues" followed, the first and third, adagio-allegro (Lament) and andante-presto (Downhearted), somewhat synonymous titles. The first, the allegro (not played allegro, by the way) which needs a little brushing up in instrumentation, treats the verse of the above mentioned blues quite interestingly, and is brought to an end a la Franck, not a bad prototype. The third, based on the chorus of the blues beams with improvisation closely suggesting the variation form.

After an intermission three well orchestrated songs were presented featuring Lois Jordan, who sang "Amneris" and Zack Ross' last year memorable production of "Aida" with virtually all-colored cast. There were "Dreamy," "Wandering," and "Sun will be Shinin' for You," the first and third from his one-act opera, "The Dreamy Kid" based on a play by Eugene O'Neil, all very simple but melodically beautiful. The singer's voice warmed up in the second song, altho now and then it detracted from its beauty because of the foreign tessitura. She was deservedly warmly received.

Dr. Walter N. Beckman was the well-chosen commentator throughout the program. During the course of his interpolations he remarked that the composer had a complex for deviating from musically theoretic rule. This was clearly evident in the number that followed, adagio from the First Piano Concerto.

Instead of surging midway in the composition in lyricism, he lets loose syncopation with reckless abandon, so much so that in the interpretation which could have been longer rehearsed, some of the viola players broke into footpatting. From there it spread to the audience. The composer, who was at the piano, was vociferously encored, for Harlem just will be Harlem where syncopation is concerned. So to prevent the otherwise serious concert from being completely broken up, the piano was thrust from the stage!"

MAR 22 1942

Symphonic Poem (African Drums) with long introductory and final passages for tympani and small drum brought the signal concert to an end.

George Lattimore, one-time manager of George Cook and Caterina Jarboro, directed the event.

Journal and Guide
Norfolk, Virginia

Red Norvo Insists That His Men Watch The Duke In Action

MAR 14 1942

BOSTON, MASS.—Band leader Red Norvo was playing here at the Raympre Ballroom recently. The week after he opened, Duke Ellington was set to play the RKO Boston. Red told his men to catch the first show on opening day, and in case they failed to show up, they would be fined $5. That's the kind of respect Red Norvo has for the Duke.

Chicago Tribune
Chicago, Illinois

New Anderson Voice Warms Up to Old Radiance

MAR 24 1942

BY CECIL SMITH.

[Reprinted from yesterday's late editions.]

Once again every seat in the Civic Opera house was occupied for Marian Anderson's annual recital Sunday afternoon. Supplementary chairs were put in the orchestra pit, and the stage was handsomely filled by a large contingent of army and navy men.

MAR 24 1942

Altho the great contralto's vocal method changes somewhat from season to season, her voice never loses its universality of appeal. As always, the opening classic airs were a little cold in tone quality and a little too impersonal in projection to carry much meaning. Once she had passed the initial warming up period with 18th century music [and I wonder why she always imposes so rigid a program scheme upon herself] her voice quickly took on its wonted luster and radiance. There is nothing else in the world quite like its combination of reedy penetration and soft sheen, and the response of the audience to its special appeal is complete.

MAR 24 1942

Miss Anderson singe more like a soprano than she used to. In the first half of the program, which was all my schedule permitted me to hear, she scarcely drew at all upon the wonderful cavernous chest voice which used to add a note of eerie majesty to her singing.

But the upper part of her voice is brighter and more cheerful than ever before, and she has eliminated the tremolo which was becoming bothersome a year or two ago. Her vocal line is now spontaneous and unbroken, except when she reaches down to the treacherous transition into her relatively disused chest register.

MAR 24 1942

In a group of Brahms songs she achieved high expressive beauty. "Botschaft" had a fleet and nimble charm, "Die Schnur" attained exquisite melodic sweetness, and "Sehnsucht" was emotionally powerful and climactic. A little known aria from Gounod's forgotten opera, "Cinq-Mars," was relatively ineffective as a preintermission finish, not because she did not sing it intelligently and forcefully, but because the music is second rate and maundering.

The second half of the program contained a Russian group by Gretchaninoff and Rachmaninoff, and a final group of Negro spirituals. Franz Rupp was the accompanist.

"The Romance of Old Mexico," presented Sunday at the Eighth Street theater with a few serapes in the background, sounded and looked like a featured item in a small summer Chautauqua program of 25 years ago. The participants in the unattractive little variety show were Greta Rubio, soprano; Velma Montoya, dancer; Col. Ricardo de Escamilla, master of ceremonies, and assorted instrumentalists.

Frankie and Johnny P. S.

Frankie and Johnny were lovers,
Oh, Lawdy, how they could love!
He was her man, but he done her wrong.

Newsweek

An exact foundation in fact for the famous barroom ballad of jealous love is hard to come by. However, Frankie Baker, a 65-year-old St. Louis Negress who now runs a shoeshine stand in front of an abandoned gambling establishment in Portland, Ore., claims that she is the original Frankie.

MAR 9 1942

Dayton Ohio

In the streamlined St. Louis Municipal Court Building last week, Frankie recalled for a jury the night in 1899 on Targee Street in St. Louis, when her drunken friend Albert Britt stumbled into her room and threatened to do her violence. She shot him in self-defense. Frankie doesn't know who wrote the song. She does say that Albert became Johnny in the lyrics because his family disliked the use of his real name. It made her "a pointed at" woman and drove her, finally, to leave St. Louis for Portland.

Last week's trial was occasioned by a 1936 Republic Pictures production entitled "Frankie and Johnnie." Although the characters in the film were white, married, and not living in St. Louis, Frankie, aided by Portland's leading Negro law firm, sued Republic for $200,000, alleging invasion of privacy and defamation of her character.

After the case had provided daily front-page amusement in St. Louis for seven days, Frankie, who once lost only her man, was worse off than before. Her suit was dismissed, and she was assessed $250 in court costs.

Athens, Ga., Banner-Herald
March 16, 1942

NEGRO FOLKLORE WILL LIVE FOREVER

A negro member of the District of Columbia school board has asked that board to disapprove song books containing nine folk songs being used in the schools of Washington. Several of these songs were written by Stephen Foster, "Old Black Joe," and others while the song "Carry Me Back To Old Virginny", written by James Bland, a negro, was also objectionable to the negro member. Just what the objections were, the negro member did not state, but when, at her press conference, Mrs. Roosevelt was asked what she thought of the complaint made by the colored member of the school board, she replied: "Very foolish. While deploring the attitude of those who object to such songs, she understood that some people, especially minorities, were sometimes very sensitive because of a feeling of insecurity. They get over this as they gain security in themselves."

We heartily agree with Mrs. Roosevelt. Any person who is not a lover of folklore has something lacking in their make-up that does not appeal to human interest. There are millions of people in the United States who never tire of these negro melodies. There is an appealing love for these songs that are not reached even in the classics.

40a-1942
Argus
St. Louis, Missouri

Those 'St. Louis Blues' Brought Fame and Fortune To Handy, 'Father Of Blues'

By Francele Harris Armstrong

The story of how a janitor at the Leiderkranz Hall in Henderson, Ky., became the "Father of the Blues" made fascinating reading when W. C. Handy's autobiography by that title (Macmillan 1940) was published. The material for this article comes from that book.

Almost the whole world has sung the "St. Louis Blues" in the twenty-nine years since W. C. Handy composed it in a rented room down in Memphis' famed Beale Street. And in those twenty-nine years all of Handy's life has revolved around that wailing song.

In associating Handy with the St. Louis woman, the slide-trombone player and Beale Street, most people have come to think that his songs sprang full-voiced as a natural expression of his Negro race and his background. Few realize that he was a high-brow musician.

Most people think of Handy as becoming rich on the royalties from his immortal blues melodies. But he made his first real money as the publisher of the hits of other composers—notably "A Good Man Is Hard To Find," and "O Death Where Is Thy Sting?" He never made a cent from "Memphis Blues" until the copyright returned to him last year —after twenty-eight years of making money for the man who had bought the song from him in 1912.

Most people associate Handy with the ragtime and blues dance melodies of his race. However, he has recorded more Negro spirituals than he has blues. He started out as a professor of music in a Southern Negro college and took up the playing and writing of ragtime only after it was demonstrated to him by a group of Southern Negroes that the monotonous rhythms of Negro syncopation would make white people part with their money.

A Publisher Still

These are only a few of the little known facts about the fascinating life of the Father of the Blues, who now, at the age of 68, is still in the music publishing business in New York and whose aim in life is to help members of his race, to help struggling musicians get their songs published and to "wear the world as a loose garment" —living at long last on the fruits of a life filled with hard labor and lucky breaks.

Perhaps the first lucky break of Handy's younger days came when he landed, by chance, in Henderson, Ky. —down on his luck. He had been riding the rails after an unsuccessful attempt to introduce a Negro quartet into the money at the Chicago World's Fair. In fact, the fair to which he took his quartet in 1893 was postponed for a year, and the singers, stranded, rode the rails to St. Louis, where Handy slept in parks and on the river levee, and began to gather those impressions which were later to crystalize into "St. Louis Blues."

Finally, en route homeward to Alabama from St. Louis on a freight young Handy dropped off at Evansville, Ind., and went to work. He soon was playing in local bands. After a while he organized a quartet, which was engaged to sing at a barbecue in Henderson.

It was in Henderson that Handy became definitely conscious of the folk songs of his people, the tunes and themes which later formed the basis of the melodies and words of "Goin' to See My Sarah" and "Careless Love."

It was in Henderson that Handy fell in love with Elizabeth Price, who became Mrs. Handy in spite of certain misgivings of her parents who questioned the wisdom of marrying off their daughter to a traveling musician.

Another lucky break came for Handy when he decided, some years later, to reject an offer to become conductor of a white band in Michigan and accept instead a position as director of a K.P. Negro band in Clarksburg, Miss.

At the time Handy went to Clarksburg he still thought of music as something high toned and classical. It didn't occur to him that the deeply stirring songs of his people could ever become more than the hymns and spirituals of the churches.

However, the band which he organized in Clarksburg developed also into a dance orchestra, and one night, while playing for a dance in Cleveland, Miss., the dancers asked permission for a local Negro band to play a few numbers of "native music."

Glad for the rest, Handy and his men quickly acceded to the request.

Onto the platform climbed a long-legged Negro boy and a band of three pieces—guitar, mandolin and bass.

The music they made was one of those over-and-over strains, no beginning, no ending. But the disturbing monotone went on, thump-thump-thump, feet tapping, eyes rolling, shoulders swaying. And did the dancers like it?

The answer came with a rain of silver dollars that fell about the stomping feet of the ungainly musicians.

"Then I saw the beauty of primitive music," writes Handy in retrospect. "They had the stuff the people wanted . . . Folks would pay money for it . . . ."

Beale Street

The popularity of his orchestra increased. An offer came to direct a band up in Memphis, twice a week. He added this task to his already full schedule —and finally moved bag and baggage to Memphis and Beale Street. It was there that he wrote his first hit melody, the "Memphis Blues." It was there that he organized dance bands, booked them out of his home, charging fees of from 10 cents to $3.

It was at Memphis that the name of Handy became syncopated dance rhythms and that he developed dance bands numbering sixty-seven musicians, which he sent out all over the South to play for dances.

It was in Memphis that Handy first became a music publisher and that he received an offer to record the first blues melodies on phonograph recordings (Columbia). It was in Memphis, too, when he was struggling to make ends meet, that he received his first royalty checks for these records. It was while playing out of Memphis that he received an offer to move his publishing business and his musical activities to New York.

The story of the writing of the "St. Louis Blues" is as interesting as its subsequent history. For, when he wrote this song he was not recording a spontaneous outburst of musical inspiration. He deliberately sat down to write a blues hit.

This is how it happened:

His first blues song "Memphis Blues," had been originally composed as a tune, "Mr. Crump," to be featured in conjunction with the political campaign of the then unknown, now-famous Morris Crump, mayor of Memphis. The first time the Handy band played it at a political rally, folks danced in the street.

The universal reaction to its swaying rhythms and diminished sevenths caused Handy to score it as a dance band number, and later to publish it at his own expense as "The Memphis Blues."

But he had to team up with two white men to get it distributed in the music stores. To these two men Handy sold his right to the song—saving author credit——for $50.

50,000 COPIES SOLD

When the song sold 50,000 copies the first year, it was a bitter pill. Others were getting the money—but Handy got the lesson.

Thereupon he set about to create another hit that would equal the Memphis Blues. His "Jogo Blues" fell short of the mark.

So, one day in 1913, he rented a room in Beale Street and sat down expressly for the purpose of creating a song on the "national blues pattern."

From down-and-out days on the water-front of St. Louis he took his mood; from the itinerant workers on the Yazoo Delta railroad line (the Yellow Dog) he took his pattern, the three-line repeat, the twelve-measure stanza.

From the primitive Negro he deliberately took the bearing down on the third and seventh tones, the slurring between minor and the major, the flat thirds and sevenths. From the Cubans he borrowed a bit of Habanera rhythm so appealing to the Negro.

He decided on straight Negro dialect, left breaks where instrumentalists could "bear down."

In a day he had scored and orchestrated his new tune—he called it "The St. Louis Blues."

That night he tried it out on his dance audience at the Alaskan Roof in Memphis. It was a hit.

In twenty-four hours he had produced the song which was to set him down in musical history as the Father of the Blues. And when he got home, after a twenty-four-hour absence without explanation, Elizabeth Price Handy was waiting at the door with a rolling pin.

In the years since that night, "St. Louis Blues" has become one of the greatest American songs, and even Handy doesn't know how many different recordings have been made of it. Queen Elizabeth of England is reported today to prefer it as her favorite dance melody. The Duke of Windsor once called for this song in a royal serenade. Prince George and Princess Marina of Greece danced to it at their wedding celebration.

When Prime Minister MacDonald of Britian was entertained in this country some years ago, one of four numbers played for him by Nathaniel Shilkret was the "St. Louis Blues."

W. C. HANDY

Today, W. C. Handy sits in his office of his musical publishing house in New York and contemplates the past. After a life full of ups and downs he can truly be thankful for what blessings he has received—in abundance.

At the World's Fair on Treasure Island in San Francisco in 1940, Handy and his "St. Louis Blues" were included in the most colorful cavalcade of music ever staged in this country—the Ascap musical parade. This program was repeated a month later at the New York World's Fair. Two moving pictures have been made taking title and theme from the "St. Louis Blues."

It has been played by Paul Whiteman in Carnegie Hall and has furnished the motif for a symphony by Albert Chiaferelli.

Ardis Smith, critic of the Buffalo Times, has written of him, "It is hardly an exaggeration to say that every piece of polyphonic ragtime is traceable to St. Louis Blues. . ."

Daily World
Atlanta, Ga.

AUG 16 1942

Edward Tyler Tells Career's Story To 'Dee'

Left Alabama On Freight Train For Big City

By DOLORES CALVIN

NEW YORK—(CALVIN'S NEWS SERVICE)—It can now be told that the success of Edward Tyler, deep basso baritone who recently debuted at Cafe Society Downtown, depended on 28 cents! He related his experiences in an interview, jokingly, while puffing a cigarette at the YMCA this week.

Young Tyler came from Eufaula, Alabama, 60 miles down from Tuskegee. After graduating from Tuskegee Institute, 7½ years ago, where he majored in English Literature and Languages, he returned to Eufaula where he has an aunt. Three weeks later he left, with the 28 cents. Tyler rode the freights to Cleveland, Ohio, and there spent his 28 cents on what they call the hobo lunch. With no money he went to the Wayfarer's Lodge and washed his shirt.

With success in mind, and knowing he could sing, Tyler went straight to Mr. Marcell Salzinger, a famous German teacher. Salzinger, in turn, took him to a wealthy philanthropist, who interested in his career, gave him a $1,000 scholarship to study with Salzinger and took him under her wing. While with the Cleveland Institute of Music he sang at the World's Fair in 1940.

A few months ago, Tyler thought he was ready for New York, but while waiting for the big chance, he was a photographer's runner at the "51 Club." Then he got a chance to sing for Barney Josephson, owner of the twin Cafe Societies. Tyler got the job in one audition.

The baritone sings the type of music that appeals to any music lover, arias, folk songs in several languages and spirituals. He plans to introduce excerpts from operas later on. On his first night at Cafe Society, July 23, he sang to an audience who was so engrossed in his voice that a pin could have been heard. When he finish his indefinite run at the night spot, he intends to devote full time to concert work and follow in the footsteps of Paul Robeson.

Edward Tyler says he probably would be down in Alabama right now, still picking cotton if it hadn't been that when he was fifteen years old, he honestly believed that he could sing!

Chicago Bee
Chicago, Illinois

AUG 16 1942

'KEGEE SINGER MAKES GOOD

By DOLORES CALVIN

NEW YORK, Aug. 13—(C)—It can now be told that the success of Edward Tyler, deep basso baritone who recently debuted at Cafe Society Downtown, depended on 28 cents. He related his experience in an interview, jokingly, while puffing a cigarette at the Y.M.C.A. this week.

Young Tyler came from Eufaula, Alabama, 60 miles down from Tuskegee. After graduating from Tuskegee Institute 7½ years ago, where he majored in English Literature and Languages, he returned to Eufaula where he has an aunt. Three weeks later he left, with the 28c. Tyler rode the freights to Cleveland, Ohio, and there spent his 28c on what they call the hobo lunch. With no money he went to the Wayfarer's Lodge and washed his shirt.

With success in mind, and knowing he could sing, Tyler went straight to Mr. Marcel Salzinger, a famous German teacher. Salzinger, in turn, took him to a wealthy philanthropist, who, interested in his career, gave him a $1,000 scholarship to study with Salzinger and took him under her wing. While with the Cleveland Institute of Music, he sang at the World's Fair in 1940.

A few months ago, Tyler thought he was ready for New York, but while waiting for the big chance, he was a photographer's runner at the "51 Club." Then he got a chance to sing for Barney Josephson, owner of the twin Cafe Societies. Tyler got the job in one audition.

The baritone sings the type of music that appeals to any music lover, arias, folk songs in several languages and spirituals. He plans to introduce excerpts from operas later on. On his first night at Cafe Society, July 23, he sang to an audience who was so engrossed in his voice that a pin could have been heard. When he finish his indefinite run at the night spot, he intends to devote full time to concert work and follow in the footsteps of Paul Robeson.

Edward Tyler says he probably would be down in Alabama right now, still picking cotton if it hadn't been that when he was fifteen years old, he honestly believed he could sing!

Birmingham Post
Birmingham, Alabama

SEP 14 1942

'Radio Famed Negro Singer On WBRC

SEP 14 1942

Marian Anderson, whose voice Toscanini once described as the greatest in 100 years, will make her first appearance on the Telephone Hour "Great Artists Series" tonight at 8 o'clock over WBRC-NBC.

The eminent Negro contralto will sing "Pleurez, Pleurez, Mes Yeux" from Massenet's "Le Cid," "Hallelujah" by Hummel and two spirituals, "Sometimes I Feel Like a Motherless Child" and "My Soul's Been Anchored in the Lord."

The Bell Symphonic Orchestra, conducted by Donald Voorhees, will complete the bill with the waltz from Tschaikowsky's "sleeping Beauty," Beethoven's "Minuet" and "Scherzo-Tarantelle" by Wieniawski.

SEP 14 1942

It was as a child soloist in the Baptist Church on Fritzwater-st in her native Philadelphia that Marian Anderson's voice was discovered. Her musical education was sponsored by the People's Choral Society of that city. In 1925 she entered New York's Lewisohn Stadium vocal competition anid won, over a field of 300 singers, the chance to appear with the New York Philharmonic Orchestra. When she returned to the United States in 1935 after receiviing acclaim in Europe for several years, she launched her successful concert career.

Millinder regained his luck with the help of "Sister" Tharpe and Moe Gale

Lucky and Lucius

SEP 7 1942

A brash, tall, coffee-colored clown out in Chicago some fifteen years ago, Lucius Leroy Millinder knew he had something when a member of Al Capone's gang rubbed the bones across his back, then ran $50 up to $2,000. Tossing $500 to the grinning Negro, the mobster said: "You're a lucky guy." As far as his name goes, he's been Lucky Millinder ever since.

Capone bought him a band in those days. Millinder got himself a long, symphonic baton, waved it vaguely, and let the boys do the rest. His chief contribution (which is still part of his act) consisted of performing as a combination m.c., jumping jack and whirling dervish. That he didn't know a note of music meant little. As far as his fate went, for a while he was still Lucky Millinder.

There were more and bigger bands, tours of a Europe that in the '20s was fashionably Negrophile, then New York and an engagement at the fabulous Cotton Club of the early '30s. He got $10,000 a week. Easy money. It went easy too—"I was going in for culturist arts, buying dogs with diamonds in their eyes, and chartering a plane to fly around America nonstop." And then the old story—irresponsibility . . . skipped engagements . . . black-listing . . . hard times.

SEP 7 1942

So five years ago, when Millinder ordered a lush new maroon swallowtail (waist very high, tails very long), there were those in Harlem and on Broadway who tapped their foreheads significantly. Nice, they said, for strolling on Lenox Avenue, but if Lucky thought he'd ever wear the coat in front of a band again—didn't the man know he was through?

They were wrong, of course, or there would be no story. Most of this summer the tails have waved wildly in front of a band at the Savoy Ballroom in Harlem. The leader who can keep 'em stompin' at the Savoy has got to be good. Last week at the Howard Theater in Washington, D. C., the tails flapped their wearer off to the start of a twenty-week coast-to-coast tour at $4,000 per.

SEP 7 1942

It was not his traditional good fortune but the innate shrewdness of Lucius Leroy that had come to the aid of Lucky. Persuading Moe Gale, white impresario of the Ink Spots, Ella Fitzgerald, and other Negro talent, to stake him for another try, Millinder once more appeared as a court jester. But Lucius Leroy saw to it that Lucky's antics were backed up by the solid appeal of "Sister" Rosetta Tharpe, who swings spirituals. He also saw to it that Lucky became a musician.

Unable to read notes, he got taught to do that. He abandoned his habit of switching bands because he got "tired of looking at the same faces" and, instead, hired good men whom he whipped into a unit that meant something. At rehearsals he now knows when a section is coming in wrong. He has even written a little music and with "Big Fat Mamma" and "Tall Skinny Papa" has made something of a hit on records.

SEP 7 1942

Short and stocky, he eased himself into a chair at Eddie Green's Barbecue Parlor in Harlem recently and summed it all up: "I'm living again and playing music. And the only ones who know how I did it are a couple of close-working partners named Lucky and Lucius."

40a-1942
Peoples Voice
New York, N. Y.

Louisville Omits Jimcrowing At Marian Anderson Concert

LOUISVILLE, Ky.—A Marian Anderson concert here set a precedent last week when seats at Memorial Auditorium were sold on the downstairs floor to both white and Negro patrons for the first time in the history of the auditorium.

Members of the local press, commenting on the fact that patrons to the concert were admitted to the hall late, felt that this was caused by the demand of Miss Anderson that Negroes be sold orchestra seats.

Walter H. Camp, manager of the auditorium, denied this, however. He said that the doors were opened at the usual time, but that the concert was five minutes late getting under way. Camp stated:

"We tried to be fair to everybody and Negroes were seated in two sections of the balcony, some in the right downstairs sections and a few others were isolated in other sections. Others were seated in the orchestra pit. The question of segregation was not brought up by Miss Anderson."

Chicago Tribune
Chicago, Illinois

Critic Terms It Forerunner of U. S. Trend

NOV. 29, 1942

By Cecil Smith.

The late George Gershwin described "Porgy and Bess" as a "folk opera." But does it really justify this description? Does it give as true a representation of the spirit of Negro folk music as "The Bartered Bride" gives of the Czech spirit or "Halka" of the Polish? These latter accepted classics of folk opera were written by composers born within the social and racial group they sought to immortalize; while Gershwin, by birth at least, was an outsider to the culture he borrowed from.

In the course of the most authoritative survey of Negro music I have ever read, R. Nathaniel Dett offers a penetrating analysis of the difference between a serious Negro composer and a white composer who, like Dvorak in the "New World" symphony, turns Negro thematic materials to his own purposes: "The Negro composer," Dr. Dett writes, "rich in his heritage of song, reaches up for the canons of form, by which all music has been advanced; the white composer, schooled in the traditions of artistic development, reaches down for the inspiration which has ever sprung from the soul of those close to the soil."

• • • NOV. 29, 1942

Because of the inadequate education that has been available, no Negro composer has yet been able to command the high degree of technical craftsmanship with which Dvorak, Smetana, and even Moniuszko were able to manipulate the folk materials they had known from childhood. A gifted Czech or Pole might have been expected to combine instinctive understanding of folk materials with mature workmanship, for he was fortunate in possessing both the "heritage of song" and schooling in the "traditions of artistic development" of which Dr. Dett speaks.

At the halfway point Negro artistic education has reached in our own generation [a point marking a happy advance over earlier conditions] probably no Negro composer could have made an entirely objective and presentable work out of an opera on the subject of Catfish Row. A lack of knowledge of the canons of operatic structure, of the needs of the stage, and of the temper of the white public which must support the opera, would probably have doomed such a work to lack of success.

• • NOV 29 1942

When George Gershwin began to interest himself in a Negro theme, he possessed two initial advantages over the Negro composers who might have liked to write "Porgy and Bess": He knew—in a rather schoolboy way, to be sure—the basic conventions and traditions of operatic composition; and he knew—as few have ever known it—the formula for commercial success on the American stage. So while it is true that "Porgy and Bess," as Claudia Cassidy has said, is "more Harlem than deep south," I am inclined to think that this is probably the only kind of "Porgy and Bess" that would have been likely to discover an audience.

Certainly the score of "Porgy and Bess" frequently lapses from characteristically Negro musical expression into straight Broadway, 1935. Many of the basic rhythmic formulas are not Negro at all; and if you listen analytically to the score you will be amazed to see how largely Gershwin overlooked the potentialities of the five-tone scale which colors so much Negro folk music and which provided Dvorak with the essential melodic structure of much of the "New World" symphony. Jerome Kern's "Ol' Man River" in this regard is more of a Negro tune than most of those in "Porgy and Bess," altho the middle section of Kern's song is unpardonably labored, a fault Gershwin usually escapes.

• • •

While Gershwin's ineradicably New York style does reduce the validity of "Porgy and Bess" as folk art, his defense lies in the fact that nearly all folk operas tend to employ fashionable styles that are at variance with the simple folk materials. In both "The Bartered Bride" and "Halka," which I have chosen for comparison because nobody has ever doubted their authenticity, the influence of highbrow music is constantly in evidence. The arias in "Halka" lean heavily on the cantilena style of Donizetti and other early 19th century Italian opera composers. In "The Bartered Bride" Smetana forgets to be Bohemian for long stretches at a time, and employs a run-of-the-mine German romantic style.

NOV. 29, 1942

Actually I think we owe Gershwin a considerable debt of gratitude, whether he has distorted and Harlemized Negro folk song or not. For in "Porgy and Bess" he has shown the way, and the only healthy way, in which American operas can successfully be written. Musical comedy is in a sense the folk art of the American legitimate theater, commercial tho its origins are. And Gershwin, having had sense enough to conceive his opera in terms which are understandable to patrons of the American musical theater, was able to write the first—and up to now the only—really popular American opera.

NOV. 29 1942

Altho it is a vital and admirable show, I do not believe "Porgy and Bess" should be judged in terms of ultimates of musical taste. Rather it should be studied and admired as the possible forerunner of a whole school of American operatic composition, a school which can come into existence whenever our serious composers desert their magnificent isolation and come to terms with the popular theater.

Memphis Town Scandal Topics
November 22, 1942

Arthur Rodzinski Directs Concert

Shostakovich Symphony On WREC At 2 Today

DR. ARTHUR RODZINSKI conducts the New York Philharmonic-Symphony concert over WREC at 2 this afternoon.

Dr. Rodzinski, who is conductor of the Cleveland Orchestra, presents a program consisting of the Second Symphony in D major, Opus 36, by Beethoven, and the Fifth Symphony, Opus 47, by Shostakovich.

The young Russian musician, whose Seventh Symphony now is the object of widespread controversy, had enjoyed the heartiest approval and severest criticism of his government before emergence of his Fifth Symphony. His startling opera, "Lady Macbeth of Mzensk," first had won sudden official acclaim and then as sudden disapproval on the grounds that it was "theatrically vulgar and musically formalistic."

Staking everything on its success or failure, Shostakovich set to work on his Fifth Symphony, completing it in 1937. Its success was immediate and it was highly praised in Russian newspapers by leading critics as well as by Gromoff, hero of the Russian transpolar flight to America. The vivid work is in the conventional four movements.

JAN PEERCE, Metropolitan Opera tenor, will be guest soloist on the Andre Kostelanetz concert over WREC at 3:30 this afternoon. The piano team of Fray and Braggiotti also will be a guest feature. Ted Cott will succeed Albert Spalding, violinist who is now on a concert tour, as master of ceremonies. Peerce will sing "Prayer of Thanksgiving" and "Falling In Love With Love." Orchestral selections include Grofe's "Daybreak" and the male chorus will sing "1812 Overture" by Tschaikowsky.

THANKSGIVING MUSIC is sung by the choir of the Salt Lake Tabernacle choir and organ program on WREC at 11:30 this morning. Choral selections are the traditional Prayer of Thanksgiving, Song of Thanks by Marcelli, My Redeemer Lives, by Gates, and Thanks Be to God, from Mendelssohn's "Elijah." The organist is heard in Schumann's Sleep on in Visions of Rest, a Sinfonia by Bach, Prayer Is the Soul's Sincere Desire, by Careless, and Naegeli's Blest Be the Tie That Binds.

AMERICA'S "Women At War Week" is launched with a special CBS broadcast over WREC at 6 this evening. The program marks the beginning of a seven-day period to be devoted to spotlighting the myriad war activities of American women.

Hollywood Star Fredric March acts as master of ceremonies and his wife, Florence Eldridge, stage and screen actress, is starred in a dramatic sketch written especially for her and entitled "I Speak for the Women of America." Mrs. Henry J. Morgenthau Jr., wife of the secretary of the Treasury, and other prominent American women, speak briefly. An all-star program of entertainment features, among others, Gracie Fields, star of English music halls, and Dorothy Maynor, negro soprano. A highlight of the broadcast is a program of music and group singing by an orchestra and chorus under the direction of David Broekman.

ROBERT BENCHLEY, the man who got lost in a Walt Disney cartoon, is guest on Radio Reader's Digest over WREC at 8 tonight. Benchley appears in the comedy story "Symptoms of Being 35."

"DEARLY BELOVED," "Who," and other popular Jerome Kern tunes will share honors with "Gavotte," from the opera "Mignon," on Gladys Swarthout's schedule for the Family Hour broadcast on WREC at 4 this afternoon. The mezzo soprano will also be heard in Brahe's "I Passed By Your Window" and deKoven's "Recessional." Al Goodman's orchestra and chorus will feature "Oh, Caesar, Great Wert Thou" from "The King's Henchmen" by Deems Taylor, genial Family Hour host. The current favorite "Praise the Lord and Pass the Ammunition" will have vocals by tenor Jack Smith, accompanied by the Goodman orchestra.

ORSON WELLES takes the Andes Mountain range as the subject for his second Hello Americans broadcast over WREC at 7 tonight. Producer Welles is to take listeners on a verbal and musical voyage to Cochabamba in Bolivia and then on to La Paz and Lake Titicaca on the Alto Plano. Next, the imaginary flight covers the Northwest, with stops at Cuzco in Peru—former capital of an ancient Inca empire; Quito in Ecuador and Bogota in Colombia.

PLAYING under the auspices of the Elizabeth Sprague Coolidge Foundation, the Coolidge String Quartet is to present a series of six weekly chamber-music concerts beginning over WREC at 10:05 this morning. Programs by the eminent ensemble are to be devoted to classic works by such composers as Mozart and Beethoven and to outstanding compositions by contemporary musicians. The first concert consists of the First Quartet in E-flat, Opus 74, by Beethoven.

JAMES MELTON, one of radio's most popular vocal citizens and is among We the P... citizens of the Metropolitan Opera, is recently arrived at the high estate of the Metropolitan Opera, is to join in the mad melange devised by Fred Allen for his Star Theater

NINA SMITHDEAL, 30 years of age and the young woman executive of the War Production Board, is a listed guest. cently returned from Alaska, also

...:30 tonight.

Daily World
Atlanta, Ga.

Famous Revue To Entertain Men At Army Camps

Miller, Sissle, Blake Combine For Newest Version

Dec. 8, 1942

NEW YORK—(ANP)— Included in USO-Camp Shows new winter program of shows for American service men is a 1942 streamlined production of the great musical revue "Shuffle Along," the revival of which assures troops an evening of terrific entertainment. Flourney Miller, Eubie Blake and Noble Sissle who, with the late Aubrey Lyles, were the original producers, have written, staged, produced and directed the new version and have also waived all book and music rights to Camp Shows. Addison Carey assisted in the staging of the new show and also directed the dances.

What Knute Rockne's four horsemen were to Notre Dame, Noble Sissle, Eubie Blake, Flourney Miller and the late Aubrey Lyles were to musical comedy. Twenty years ago these four wrote a new chapter in the history of American show business. With the odds all stacked against them, they did what had never been done before; what everyone said couldn't be done. They wrote, staged, produced and also acted in Broadway's first all-Negro musical comedy. That show was Shuffle Along and it was one of the greatest musicals ever produced anywhere.

Dec 8, 1942

Shuffle Along ran two years in New York before going out on the road. It was Paul Robeson's first show. Josephine Baker was in it. So was Paul Johnson, William Still, Adelaide Hall, Florence Mills, Freddie Washington, Catherine Yarborough and a score of other new famous actors. "I'm Just Wild About Harry," "Love Will Find A Way," "Shuffle Along,"—still hits—came out of it. It was the first Broadway musical in which actress wore bobbed haid. It was the first to give midnight performances. It was—and is—unroariously funny and refreshingly clean.

Miller and Lyles, who were the greatest Negro comedy team since Williams and Walker, wrote the original Shuffle Along book. Blake wrote the music; Sissle the lyrics. Both Sissle and Blake were members of Lt. Jim Europe's famous 15th Regiment band which went right into the trenches in France entertainment the troops during the last war. Miller, Blake and Sissle have modernized the new production with Addison Carey, dance director, who played the part of a juvenile in the original. Several new songs in addition to the original hits, have been written into the show.

Dec. 8, 1942

Miller and Blake are in this new Shuffle Along, playing their original parts; Blake in the pit with his 9-piece band, Miller as Steve Jenkins, Sissle is now a member of USO-Camp Shows board, representing Negro talent.

Daily World
Atlanta, Ga.

Basie Tops List In '43 Hit Parade

Dec. 10, 1942

NEW YORK—(TYP)—Republic Pictures has put its "Hit Parade of 1943" into production, and once again this studio is taking advantage of the talents of a long list of excellent Negro personalities. The Golden Gate Quartette, known to millions through concerts and recordings; Dorothy Dandridge, a lovely young actress who scored in the Hollywood revue, "Meet The People," and previously appeared for Republic in "Lady for a Night"; Jack Williams, well-known dancer who has clicked in night clubs and on the screen; Pops and Louie, a popular dance team;—all this talent is assembled on the Republic lot for this hit musical.

And, last but certainly not least, Count Basie, who rates with the top stars of all time, a really great name in modern music, is on hand with his band for a production which boasts Susan Hayward, John Carroll, Eve Arden, Gail Patrick, Walter Catlett, Freddy Martin and his orchestra, Anne Jeffreys, The Music Maids, The Three Cheers and other musical specialists.

BORN IN JERSEY

Count Basie began life in the town of Red Bank, New Jersey, as "William Basie," the son of Mr. and Mrs. Harvie L. Basie. He received his first music lessons from his mother, Mrs. Lillian Basie, who recalls that her son was pounding the piano very effectively at the age of five.

Dec. 10, 1942

While still in his teens, Bill Basie ventured into the midwest to seek fame and fortune as a musician. After doing 'hack' musical stints in theatres and second-rate night clubs for some time, he landed his first real professional job as pianist and arranger with Walter Page's Blue Devils. Then he became star with the great Benny Moten band in Kansas City, one of the middle west's most famous swing outfits. When Moten died in 1935, Basie went out on his own with his first band, building it around most of the ace musicians of the Moten crew.

The new Basie band played in and around Kansas City; and in 1937 came to the attention of Benny Goodman, who was amazed at the terrific brand of jazz played by this unknown combination. Benny, with swing critic John Hammond and Willard Alexander, always on the lookkout for new talent, decided to do something about Basie.

SWING SENSATION

The three journeyed to the Reno Club in Kansas City, where Basie was playing, and in almost no time at all the Count was under the wing of Willard Alexander, Goodman's personal manager. The rest is musical history. Overnight, Count Basie became America's swing sensation. Into leading dance spots throughout the country went the Basie organization, leaving a trail of broken attendance and box-office records in its wake. Within a short while the Count ranked high among the nation's top ten bands, a rating he has never lost, thanks to a steady succession of outstanding recordings and bandstand performances.

In addition to the Count himself, the band features a remarkably fine rhythm section. Joe Jones on drums, Walter Page on bass fiddle, Freddie Greene on guitar and Basie himself on piano provide a section which Benny Goodman describes as being 'unequalled.'

Featured in the band also is James Rushing, the 250-pound blues singing vocalist.

FAVORITE SON

Dec. 10, 1942

The Basie family still resides in Red Bank, where the Count's father owns and manages an apartment house. The sepia maestro is ranked as one of New Jersey's favorite sons, the state having honored him with a huge celebration in honor of "Count Basie Day." A similar day will be proclaimed once a year for Basie.

The Count's band has appeared at Carnegie Hall twice during the last two years in concerts of popular music that drew rave notices from critics.

Harvard University recently voted him its favorite among dance-band leaders. The Count has played for the smartest college proms throughout the country, including the University of Pennsylvania, University of Virginia, Amherst, Princeton, Yale, Harvard, Michigan, and many others.

Peoples Voice
New York, N. Y.

DAR Halfhearted In Tn Anderson Okay

DEC 1942

WASHINGTON — Stating that the lowering of jimcro barriers "is not to be regarded as a precedent in so far as her future engagements are concerned," the Daughters of the American Revolution, owners of Constitution Hall here, announced no segregation of races will be practiced in seating arrangements for the Marian Anderson concert for the benefit of United China Relief, Jan. 7 instead of Army Emergency Relief, as originally planned.

S. Hurok, Miss Anderson's manager, reveals that an agreement was finally reached between the great contralto and the DAR, on Dec. 2. Under the agreement, the DAR will offer free use of its building and staff for the benefit, with ticket sale under the direction of Hurok. The latter revealed Miss Anderson waived the precedent issue as far as her future engagements in Constitution Hall are concerned because she is exceptionally eager to give the benefit performance for China Relief.

40a-1942
Peoples Voice
New York, N. Y.

PAUL ROBESON

Sings "BALLADS FOR AMERICANS" and
OTHER SONGS FOR VICTORY and UNITY in 1942
with
JEWISH PHILHARMONIC CHORUS
250 PEOPLE
AT *20th Anniversary*
MORNING FREIHEIT

Speakers—WILLIAM Z. FOSTER -:- PAUL NOVICK -:- BEN GOLD

Madison Square Garden

MONDAY
7:30 P. M. JUNE 15

DOORS WILL OPEN 6:30 P. M.
TICKETS—55c—83c—$1.10
WORKERS BOOK SHOP—50 E. 13TH ST.
AND AT DOOR JUNE 15

FOR UNITY OF ALL PEOPLE REGARDLESS OF COLOR, RACE AND CREED, TO DEFEAT HITLER AND HIS STOOGES!

Prevent World Enslavement of all people. *All Out for Victory of the United Nations in 1942*

Chicago Defender
Chicago, Illinois

Music And Rhythm Picks Lionel, Jay

(From Music and Rhythm)

Not since Bill Basie moved out of a Kansas City night club to achieve international prominence has a colored jazz band carved its way into a place in the sun. But many observers believe this year will carry the trick.

Basie started clicking in 1936, before him it was Ellington, Lunceford, Hines, Henderson, Hopkins, Kirk, Millinder, Armstrong, Calloway and possibly a dozen others more or less well known, but it's been nearly six years now since a Negro organization has "hit."

Lionel Hampton has an inside track. But his is a rough road ahead, with the recording situation as it is. Moreover, Hampton's first and only four sides for Decca were generally disappointing. Lionel must work night and day, untiringly, to improve his group. And he must have help—help from his manager, Joe Glaser, help from the press, help from operators who are willing to buy his band and string along until the public a claims it—if it will.

Jay McShann is possibility number two. McShann, like Basie, organized in Kansas City, matured and developed his piano as did Basie, and headed East for the big-time circuit only after several years of careful and intelligent handling by his mentor, Johnny Tumino. Now the Moe Gale office is booking McShann—although it is not a Gale property—and once again it's up to the public to decide if another great name band is to be made.

Constitution
Atlanta, Georgia

Earl Hines' Band Plays HereTonight

Earl "Fawtha" Hines, the pianist with "a thousand fingers," whose band introduced the popular song, "Skylark," to the nation will play for dancing at the Municipal auditorium at 8 o'clock tonight when he makes a one-night stopover from his tour of U. S. Army camps.

Originator of the famous trumpet style of piano playing, Hines is the second attraction in the summer series of band leaders booked for appearances at the auditorium. With him he will bring one of the country's best singing duos, Billy Eckstein and Madeline Green, recognized by Down Beat as top-flight swing music delivery.

A special section has been reserved for white patrons.

Amsterdam Star-News
New York, N. Y.

MURIEL RAHN, brilliant young concert soprano, singing the National Anthem as 20,000 Negroes stand at attention in huge Madison Square Garden during monster mass meeting of March-on-Washington Movement in New York City last Tuesday night. Friday night found her giving concert for army and navy men at famous Freedom House just off Fifth Avenue.

Daily World
Atlanta, Georgia

Here Tomorrow Nite

LOUIE JORDAN, creator of "Out Skirts of Town," and "Knock Me A Kiss," brings his famous band here tomorrow night, July 9, along with Claude Trenier and his orchestra to play at the City Auditorium, beginning at 9 P. M. and lasting until late. Advance 65c; at Box 85c. Tickets now on sale at usual locations.

New York Times
New York, N. Y.

DEAN DIXON WILL CONDUCT

Negro to Direct Philharmonic at Stadium July 9, 10

Dean Dixon, young Negro conductor, who conducted the New York Philharmonic-Symphony Orchestra for a single concert last year at the Lewisohn Stadium, has been re-engaged to conduct the orchestra there for two concerts on July 9 and 10, it was announced yesterday.

It also was announced that Paul Robeson, in his appearance at the Stadium on July 11, would not sing "Battle Hymn," but instead he would sing "Ballad for Americans," "Lord God of Abraham" from Mendelssohn's "Elijah," and Mussorgsky's "Saul."

Amsterdam Star-News
New York, N. Y.

Music Notes

MURIEL Rahn, who sang the Star Spangled Banner at the March On Washington Mass Meeting, has signed a 5-year contract. Her sensational Chicago concert debut, May 3, at Studebaker Theater led to this engagement which will guarantee her appearance in that city for the next five years.

The brilliant young soprano, whose voice caused Chicago critics to hand out the most choice adjectives in the musical dictionary, will next appear at the Civic Theater in Chcago's Loop, February 28, 1943. Thereafter, for the next five years, she will be groomed for appearances at Orchestra Hall.

Signing of this contract brings to the concert horizon the dawn of Negro concert management, a field which heretofore has been exclusively white, despite the fact that some of the biggest names in concert are Negroes. Miss Rahn has been managed from the beginning by Dick Campbell, producer and director of the Ross McClendon Players. She has achieved in one season that for which many veterans have slaved for years. She has shown that an artist who can deliver the goods can be successfully piloted to top rank recognition by managers of her own race.

Miss Rahn is presented in the mid-west by the newly formed Philruth Artist Management, a combine of two courageous Negro women.

* * *

HELEN Hagan, piano teacher, presented her pupils recently in a recital. Sylvia, Joyce and Eulalie Rhynie, Cora Lucas, Loretta Hassell, Evelyn and Ralph Diggs, Eugene Pringle, Gwendolyn Senior, Dorothy Scott, Edna S. Waller, Mildred Dixon, Helen Tynes, Ethel Murray, Beryl Croft, Anna Dolly Thomas, Nettie Benskin and Gladys Hall were the pupils Miss Hagan presented.

* * *

ANNE Brown will make her first concert appearance since leaving her starring role in Gershwin's "Porgy and Bess," in an all-Gershwin program with the Robin Hood Dell Symphony Orchestra, Edwin McArthur conducting, on July 30 at Robin Hood Dell, Philadelphia. Oscar Levant will share soloist honors with her.

There will be one other appearance scheduled for Miss Brown during this Summer which is being devoted principally to rest and preparation for next season's tour through the country. She will appear in recital at Michigan State College, East Lansing, Michigan, August 5.

Her tour next season begins October 1, as soloist with the Toronto Symphony Orchestra. Other engagements during the season of 1942-43 will include appearances in Indianapolis, Springfield, Cleveland, Rochester, Worcester, White Plains, St. Paul, Denver, Pueblo, Buffalo, Brooklyn, Memphis and probably a New York recital scheduled in the late Winter.

* * *

THE Calvin sisters, youthful pianists, were heard in a joint recital at Atlanta University Summer School, June 15. An appreciative audience heard the young ladies and warmly applauded their ability.

Despite their youth, the Calvins have travelled widely and won numerous awards. In 1939 and 1940, they won the Philharmonic Symphony awards. They also won the Public School Medal from the City of New York and highest honors in the National Piano Playing Tournament. This was their first Atlanta appearance.

Pittsburgh Courier
Pittsburgh, Pa.

CRISIS FOR NEGRO MUSICIANS

Musicians have always been among our better paid workers and today their economic position is seriously threatened.

Prior to World War I they constituted an even larger percentage of our better-paid workers than they do today, but in the past twenty years they have become increasingly important as an economic group within the Negro race and in many instances achieved international prominence.

Now war priorities affecting use of rubber tires, buses, Pullman and air travel will sharply curtail the movement of all musicians, and this will hit Negro musicians hardest.

The intricacies of the color problem in the United States have worked to bar Negroes from most of the large hotels, cafes, cabarets, resorts and radio programs using musicians and also paying them high, fixed rates.

It is so unusual for a Negro orchestra or singer to work in one of these big money spots that our newspapers usually headline the news.

This has meant that most Negro musicians have had to be traveling musicians, going on stiff schedules from one center to another of Negro population across the continent and back or throughout certain areas while most white musicians have gone from one spot to another with stops extending from weeks to months.

Of course curtailment of travel and uncertainty due to military necessity cannot help but cut the income of Negro musicians, and this in turn cuts the income of every business these musicians customarily patronize.

Most of these professional Negro musicians are organized in American Federation of Musicians locals (AFL) but with few exceptions the Negroes are in separate or jim crow locals.

The white locals have almost all the good spots tied up with contracts which virtually shut out the Negro musicians even though they belong to the same union.

The Negro musicians have to take the leavings, work harder, travel more strenuously, get less money, even though their income is considerably above the average for Negro workers.

There are two things that Negro musicians and their friends can do in an effort to remedy this situation and somewhat compensate for the losses they will certainly incur from curtailment of travel due to war conditions.

They can, first of all, take their case to the President's Fair Employment Practice Committee and have cited those unions and businesses that discriminate against musicians because they are colored.

Secondly, they can bring pressure through the anti-trust division of the Department of Justice against the restraint of trade inherent in the present jim crow set-up, in which effort they may have the sympathy and co-operation of Mr. Thurman Arnold, the bete noir of monopolists.

It would also be wise for them to war against the segregated locals, those anachronisms to which so many American Federation of Labor unions still remain wedded and which are even less excusable today than they were when we are fighting a war to again make the world safe for democracy.

There is no aversion on the part of the white public to dancing to music provided by colored musicians and many leading white musicians have entered both separate locals and the color bar which keeps Negro musicians out of the more lucrative spots.

The chief opposition to changing the system will probably be found among the rank and file of white musicians who must compete with the Negro musicians for the more lucrative and advantageous contracts. Unhappily the curtailment of travel resulting in greater competition for local contracts is apt to increase rather than decrease this opposition.

In any event the situation is so serious that Negro musicians will do well to give it grave consideration and plan for speedy and intelligent action.

Chicago Tribune
Chicago, Illinois

Singer Marries

DOROTHY MAYNOR ROOKS.

Princeton, N. J., June 27 (AP).—Dorothy Maynor, noted Negro soprano, and the Rev. Shelby Rooks, professor of religion at Lincoln [Pa.] university, were married today in the Westminster chapel by the Rev. Laurence Fenninger, assistant dean of the Princeton university chapel. A wedding breakfast for 36 guests followed at the home of Mr. and Mrs. Ira T. Dickerson, where Miss Maynor lived while studying several years ago at the Westminster choir school. Mr. Fenninger was a former teacher of the singer at Hampton institute.

Peoples Voice
New York, N. Y.

Chicago Agent Inks Five-Year Rahn Contract

Muriel Rahn, young New York soprano, has signed a five-year contract with the Philruth Artist Management in Chicago, guaranteeing concert appearances for that period in the Windy City, and in other large Mid-West cities.

Signing of the contract came on the heels of Miss Rahn's highly successful concert, May 3, in Chicago, after which her voice was hailed by Chi's toughest white newspaper critics, men who very seldom give a newcomer the enthusiastic reception tendered the New York singer.

Signing of the contract brings to the concert horizon the first successful experiment in Negro concert management. Miss Rahn has all along been under the guidance of her producer-director husband, Dick Campbell, and the Philruth Artists firm is a combine of two well-established Negro women, who gambled bravely—and well—to present Rahn in the recent Chicago concert which brought her to the attention of Mid-West critics.

40a-1942

Birmingham, Ala. News
June 17, 1942

Everybody's New York

BY DALE HARRISON

THE SOCIAL and professional changes that are inevitable with war are beginning to show themselves.

Girl musicians are appearing in the dance bands, tooting horns and pounding drums for all they are worth, while the men music-makers are off to the wars.

Another change is the action of the broadcast chains in engaging Negro musicians for their staff bands as well as in Negro units. This is considered a major victory for those socially-minded crusaders for equal rights for Negroes, especially the fact that they will now play in bands and orchestras with white musicians.

Chicago Tribune
Chicago, Illinois
Choral Leader
AUG 13 1942

[TRIBUNE Photo.]

Prof. J. Wesley Jones, leading Chicago Negro choral director, who will direct the Negro chorus of 1,000 voices at the Chicago Music Festival in "The Old Flag Never Touched the Ground."

Afro-American
Baltimore, Md.

Suthern Succeeds Dr. R. N. Dett at Bennett

SEP 5 1942

Dr. Dett Mr. Suthern

Orrin Suthern, 2nd (left) formerly of Tuskegee Institute and Florida A. and M. College, Tallahassee, who has arrived at Bennett College, Greensboro, N.C., to succeed Dr. R. Nathaniel Dett in the Bennett music department. Dr. Dett, who recently resigned his post after five years, has returned to his home in Rochester, N.Y., where he will devote his time to studi[illegible] work.

SEP 5 1942

HIP, HIP FOR MILT

Milton Ebbins, who manages Count Basie's orchestra, has turned out a new patriotic swing ditty, "Hip, [illegible] Hooray."

Chicago Tribune
Chicago, Illinois

WHEN I CONDUCTED THE LONDON PHILHARMONIC

Afro-American Symphony Played in Historic Albert Hall Tribute to Negro World
By RUDOLPH DUNBAR

(Mr. Dunbar represents the Associated Negro Press in London and has frequently conducted and broadcast for the British Broadcasting corporation).—The Editor.

LONDON, Aug. 20—(ANP)—Nothing great in this world is achieved without a price, and the greatest things demand the greatest price. Therefore, if my conducting of the London Philharmonic orchestra at the Albert Hall recently can be called great, it has been won by courage, patence and sacrifice.

AUG 23 1942

I was born in British Guiana. At an early age I was made conscious of the hardships and difficulties I would encounter in life before I could achieve success. In addition, my father always impressed upon me that whatever I undertook to do, must be done thoroughly or not at all.

My mother was a strict disciplinarian and I was given the best of home training. I was never made a fuss of, nor praised for any good deed which I might have done in my own little way. As a boy, I was wicked and up to all sorts of tricks. My mother always had to keep protective vigilance over me, and she thought that I would never amount to much in life. I used to think that she was hard and unreasonable, but little did I know then, that she was the best means of shaping my destiny in the world.

Never Gave Up Hope

London is a difficult city. Besides fighting the handicap of being colored, I suffered hardship, poverty and want in my struggle to get my talents recognized. I nearly gave up in desperation, but my ambitions were renewed when I read this proverb in the leader column of a London newspaper: "Do you know what hope is? It is carrying on when things seem hopeless. That is why it is the final, splendid remedy of a brave man." I have gone through a trying ordeal during the 12 years I have lived in London. But I was determined not to let any circumstances prevent me from achieving my goal.

AUG 23 1942

But this isn't my life story. I am only trying to give a brief picture of how the foundation was laid for my debut at Albert hall. It was a unique occasion in any musician's career. But can you imagine what it meant to me to be given such an opportunity, and what a stimulating effect it will have upon all the colored peoples of the empire? No form of prejudice was put in my way to prevent me from achieving my ambition. It was purely a question of merit. This is another of the steps which are being taken to recognize the ability of colored people.

Almost every one thought that it was impossible for me to be given such an opportunity. When it became known through the press and radio, some people were shocked, referring to it as a stunt, and not knowing that an impressario like Harold Holt and the London Philharmonic orchestra do not risk their reputations on sensational exploits.

AUG 23 1942

The First Rehearsal

I can quite understand the element of doubt which prevailed among some people. For although everything had been signed and sealed, I could not even believe myself that the concert was actually to take place. Although I was quite sure of myself, my encounter with the orchestra for my first rehearsal threw me into a great state of nervousness. I was introduced to the orchestra by their chairman and was accorded a spontaneous reception.

I rehearsed the new work—Afro-American Symphony by William Grant Still—and at the close of the rehearsal the orchestra gave me a rousing cheer. I didn't know whether they were cheering me or the new work. However, I was deeply touched by this noble and dignified gesture, and I sensed at once that I had the esteem of these highly sensitive artists. It also proved to me that I would be able to handle the orchestra with sovereign authority.

The prelude to the concert filled me with animation and excitement, and so did the thought that I was to represent my race to the world in such a cultural and dignified manner. The publicity was handled skilfully and could not have been improved upon, especially at a time when space in the newspaper is limited on account of war news.

I am hardly ever nervous. But the multitude of detailed arrangements which I had to co-ordinate in order to ensure the success of the concert gave me sleepless nights.

Conductor's Noble Gesture

The announcement of the concert had aroused a considerable amount of interest in London. I was informed that all the conductors who were free had decided to come and see me conduct. Basil Cameron is a conductor of noble character. A few days before the concert, he saw me at the Cafe Royal, a well-known London restaurant, where I was dining one evening. He came over to my table and said: "I hear you are going to conduct the London Philharmonic orchestra. Good luck to you! I am sure that it is going to be a success.. I shall be there to listen to the Grant Still work."

He did not only attend the concert but came to the conductor's room to wish me good luck. Conductors of symphony orchestras are sometimes the most jealous people, so it was splendid to be encouraged by a man whose praise is an honor.

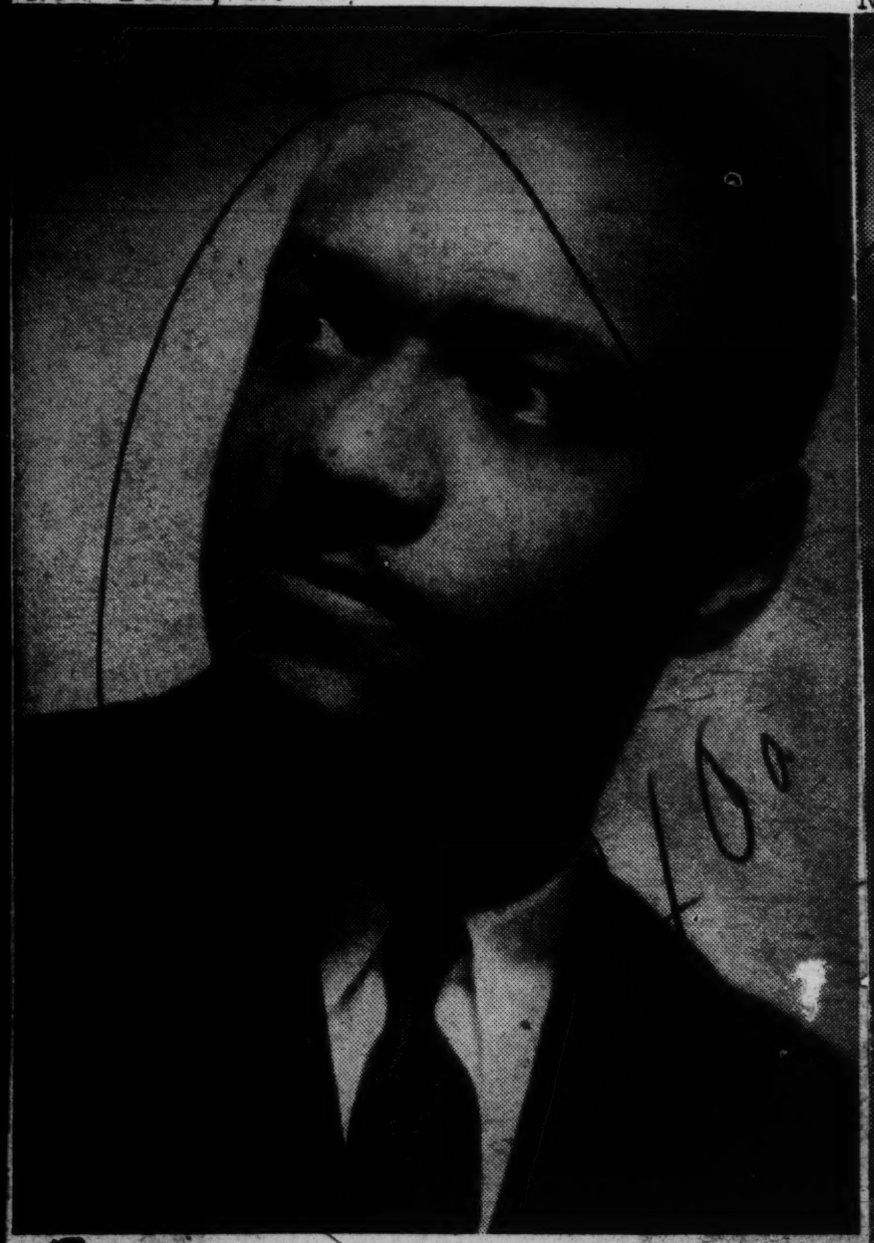
Some of the conductors asked my impressario if he had seen me conduct. He replied thus: "No! I had never seen him conduct, neither did I see Toscanini conduct before he came to London."

The rehearsal on the morning just before the concert took place was trying for me. The clicking of cameras, the powerful motion picture lamps, Harold Holt, the impressario, eagerly waiting for a sample of my handling of the orchestra, threw me into a nervous tension which I shall never forget. In addition to all this I had to familiarize myself with the dreadful acoustics within a short space of time.

Solemn National Anthem

As I mounted the rostrum, I explained to the orchestra that when the national anthem is being played, they are expressing

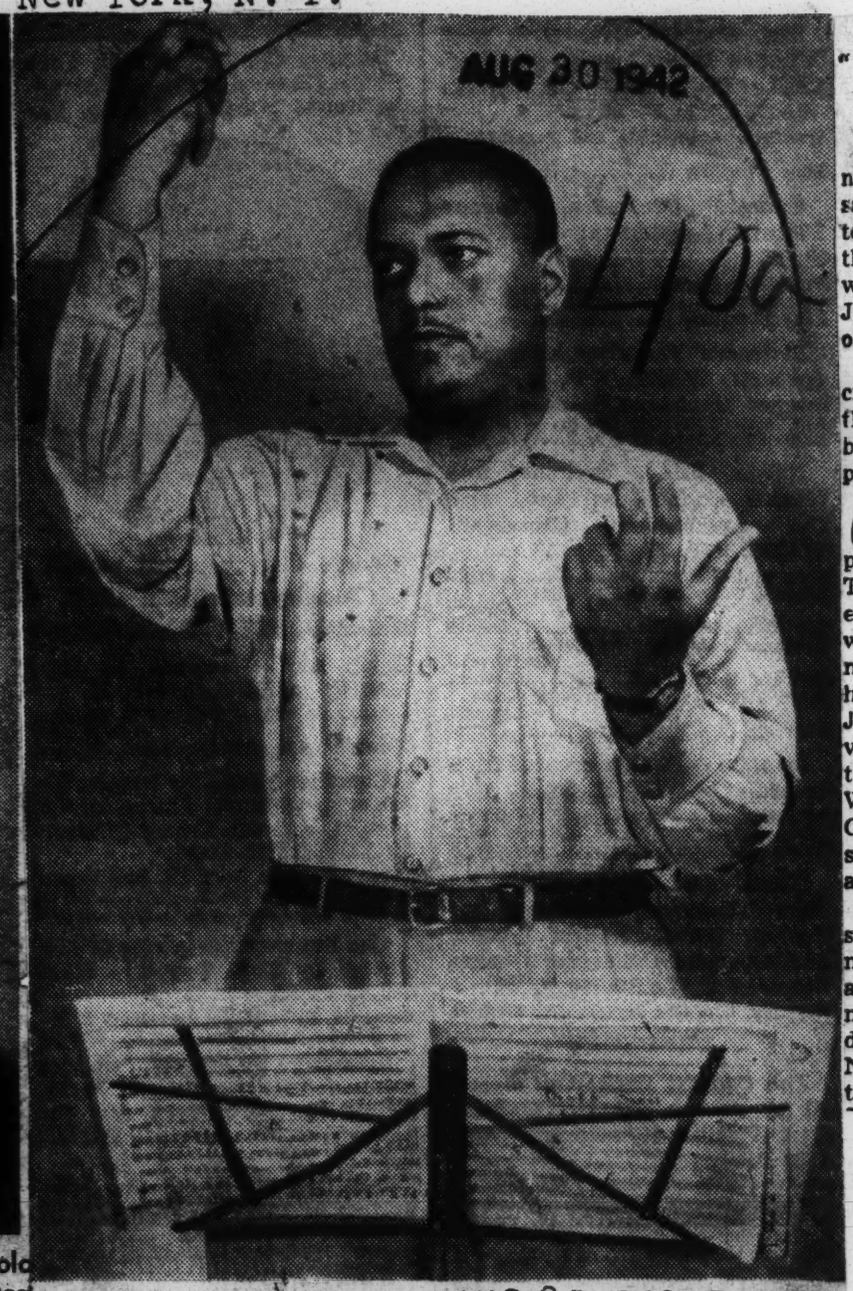
Peoples Voice
New York, N. Y.



DEAN DIXON, who conducted the Free Concert of the Pepsi-Cola Band on Central Park Mall September 1. Paul Robeson was the guest soloist. Dixon has conducted the NYPhilharmonic Symphony at Lewisohn Stadium concerts; concerts in the NBC Summer and Winter Symphonies; and many other groups including the Dean Dixon Symphony and the Dean Dixon Chorus.

New York Times
New York, N. Y.

AUG 30 1942



Tommy Weber

Dean Dixon will conduct a band concert Tuesday in Central Park.

AUG 30 1942

Chicago Tribune
Chicago, Illinois

SEP 5 1942

STIRRING NEGRO CHORUS TO SING AT MUSIC FETE

[redacted] 1942

They'll Keep the 'Old Flag' Flying Saturday.

AUG 13 1942

BY CHARLES LEAVELLE.

A rousing song and a chorus of soaring voices that are credited with inspiring Chicago's most fervent war savings rally since Pearl Harbor will thrill the massed thousands at the 13th Chicago Music Festival Saturday night in Soldiers' field.

The rally was held last May 27 in the International amphitheater. It was estimated that more than 9,000 persons were converted to the practice of regular bond and stamp buying.

The song was "The Old Flag Never Touched the Ground." The singers were selected from among Chicago's finest Negro vocalists and were directed by J. Wesley Jones, who is in charge of music at the Metropolitan Community church, 41st street and South Park way.

Thousand Voices in Group.

These singers and others, numbering 1,000 in all, will be directed Saturday night by Jones. They make up the festival Negro chorus, one of the outstanding organizations that have participated in all of the festivals since the first one in 1930. Their song will be heard during the grand entry ceremonies when the big show's entire cast of more than 6,000 will be massed on the field.

With the festival's 50x100 foot flag drawn across the north end of the field and at the close of the mass induction into the navy of 200 aviation cadets, the great colored chorus will swing into stirring song. The words:

"The old flag never touched the ground, boys,
"The old flag never touched the ground,
"She been in many a fix since 1776,
"But the old flag never touched the ground."

"I have been using that grand old number more than 40 years," Jones said yesterday. "It never has failed to stir deeply both the singers and those who hear it. 'The Old Flag' was written by James Rosamond Johnson, one of the great composers of our race.

"He was truly inspired when he created and joined these words and their music. And his song will always be an inspiration wherever it is played and sung."

Jones a Leader of Race.

Jones is at his best when he is praising the work of some one else. Tho he, too, is one of the great leaders and musicians of his race, one would never learn of his accomplishments from Jones without pinning him down with specific questions. J. Wesley Jones was born in Nashville, received his early schooling there and later was graduated from Walden university before coming to Chicago to study under Felix Borowski, Harold Maryott, Oscar Saenger, and Clement A. Hutter.

Since those days his fame has spread nationally. He has conducted music festivals in more than 50 cities and his services constantly are in demand. For two years Jones was president of the National Association of Negro Musicians and now is executive secretary. In 1939 he was awarded the Chicago Defender's trophy for exceptional work in training a chorus of 500 children.

The best colored singers of the Chicago area respond with alacrity to his annual call in behalf of the Festival Negro chorus. And those he accepts spend long hours at rehearsals after their day's work. Jones himself puts in a hard day's work as an assistant superintendent of mails at the Chicago postoffice. Only in the evenings and on his day off is he free to follow his avocation.

Represent Many Churches.

The leading colored choirs of the area will be represented in this year's Festival Negro chorus. The churches, with their pastors and musical directors, follow:

AUG 13 1942

Metropolitan Community church, the Rev. Joseph M. Evans, pastor, and Jones, Magnolia Lewis, C. V. Blackman, Halbert Landers, Susie McDonald, Cary Bell, Georgia Jones, Daisy O'Toole, and Bennie Carter, directors; First Church of the Deliverance, the Rev. Clarence Cobbs, pastor, and Maurice McGhee and Curtis Jackson, directors; Pilgrim Baptist church, the Rev. J. C. Austin, pastor, and Thomas A. Dorsey, director; Progressive Baptist church, the Rev. T. E. Brown, pastor, and Antoinette Tompkins and Luschad Allen, directors; St. Mark's Methodist church, the Rev. M. W. Clair Jr., pastor, and Walter E. Gossette, director; South Park Methodist church, the Rev. B. F. Smith, pastor, and James T. Campbell, director; West Point Baptist church, the Rev. Rev. Hawkins, pastor, and James P. Kirksey, director; Shiloh Baptist church, the Rev. Thomas Tallman Thomas, director; The Shining Light Choral society, and James A. Williams, director; Gammon Memorial church, the Rev. D. H. Jordan, pastor, and R. T. Chapman, pastor, and Daniel Smith, director; Englewood Church of God, the Rev. Johnson and Ruth Jackson, directors; Greater Harvest Baptist church, the Rev. N. G. Heard, pastor; The Young People's Com-er Union Baptist church, the Rev. Theodore Frye, director; Community Church of Englewood, E. J. Morris Henderson, pastor, and Bessie Harding, director; Original Providence Baptist church, the Rev. Jr., director; Original Providence Baptistors; Friendship Baptist church, the Rev. church, the Rev. R. W. Phillips, pastor, and Twine, pastor, and Tallman Thomas, director; John Greene, J. Upchurch, and Mae Christor, and the Olivet Baptist church, the Rev. an, director; Zion Hill Baptist church, the Jackson, pastor, and Napoleon Reed and

The chorus this year will fill a great section of the high seats back of the stage. The members will be seated in the northwest wing of the stage section. They will stand to sing their song.

Festival audiences often have marveled at the precision and speed with which the vast musical groups are taken on and off the field and kept readily available for their appearances. It was a problem in seating

Festival a Sellout!

All reserved seats for the 13th Chicago Music Festival have been sold. There will be no more tickets available until 7:30 p. m. Saturday at Soldiers' field, when 10,000 general admission tickets will be offered for sale at gates 15, 16, 27, and 28.

Holders of 55 cent and $1.10 tickets are urged to be in their seats at 7 p. m. when the grand entry begins. Because this year's festival is unique and will be the most magnificent and spectacular of them all, an enormous crowd is expected to try for the general admissions. To protect reserved seat holders, this sale will not start until 30 minutes after the show opens. It is important, however, that they be in their places before 7:30 p. m. An early dinner and an early start are suggested to all.

[redacted] 1942

40a-1942
Chicago Tribune
Chicago, Illinois

MILITARY UNITS TO STIR CROWD NEXT SATURDAY

Fighters Given Part in Great Show.

(Picture on page 3.)

Several thousand south and southwest siders will take part in the 13th annual Chicago Music Festival in Soldiers' field next Saturday. Sponsored by Chicago Tribune Charities, Inc., the Festival is being dedicated this year to the armed forces and will be one of the greatest musical military shows ever attempted. Profits of the Festival will be turned over to army and navy relief.

More than 10,000 are expected to take part in the Festival. A thousand of these participants will be young girl dancers, many of whom will come from south and southwest side homes. They will take part in the dance pageant which is an outstanding feature of the Festival. Many more south and southwest siders will take part in the civilian defense exhibition to be given by the Commonwealth Edison company. Members of the Wheelmen of America will give a timely note to the grand entrance parade at 7 o'clock.

Wear Patriotic Garb.

Wearing red, white and blue ballet costumes, the dancers will enter the field in formations representing airplanes. Their dance routines will represent the spirit of youth. Attached to each girl's shoulders will be a knapsack from which at the end of the dance, there will be unfurled a part of the American flag, resulting in a huge flag covering the entire field.

By a trick device this flag will suddenly disappear and the dancers will make their exit. As they leave the field they will cover their heads with blue-green scarfs and will hold seagull wings, attached to their wrists, above the scarfs, thus creating an effect of seagulls flying over rippling water.

The dancers come from the Ideal Dancing Institute and the summer schools of the Young Men's Christian association. They are under the direction of Miss Mayblossom Macdonald, a dancing instructor and artistic director of the pageant, and Miss Wilhelmina Aveling, assistant program director of the YMCA schools. Assisting on the south and southwest side are Winifred Colton, Englewood YMCA; Gladys Larson, 111th street; Dorothy Ann Kidd, Hyde Park; Elizabeth Pulley and Oletha White, Wabash; Virginia Guy and Mrs. W. J. Farwell, South Chicago avenue.

Weber to Direct Orchestra.

The dancers will be accompanied by the Festival orchestra which will be directed by Hugo Weber, musical director of W-G-N.

One of the most spectacular features of the Festival will be the presentation of the 60 men of the Carnegie-Illinois chorus and the 85 men of the Carillco Concert band. All are employed by the Gary works of the Carnegie-Illinois Steel corporation which includes the world's largest steel plant and the world's largest sheet and tin mill.

These two bodies of men will personify for the expected audience of 85,000 the march of wartime production. A segment of Gary's night sky showing the columns of brilliant flame geysers as they roar from the large Bessemer converter furnaces and the open hearth furnaces will be reproduced as a backdrop for the "Men of Steel" singers and instrumentalists on the vast stage at the north end of the field. The steel mill has purchased 500 seats for their employés to attend the festival.

Kenneth Rescur of Gary is director of the band and Harry S. Walsh, 4423 North Hermitage avenue, directs the chorus.

Negro Chorus to Sing.

More than 1,000 will take part in the Festival Negro chorus. They will march in during the grand entrance parade and will sing "The Old Flag Never Touched the Ground." There will be a final rehearsal for the chorus at 8 o'clock Thursday night in the Metropolitan Community church at 41st street and South Park way.

The festival will be preceded by a luncheon Friday noon in the grand ballroom of the Palmer House. This will be the sixth annual festival luncheon and the honor guests will be Dr. Rudolph Ganz, pianist and composer, and Mara Kurenko, Russian lyric soprano.

All seats to the luncheon in the ballroom have been sold but there are still available tickets for the foyer. Those sitting in the foyer will go into the ballroom after the luncheon to hear the program. Luncheon tickets are $1.75 and may be purchased from the festival headquarters on the fourth floor of the Tribune Tower.

Maxwell to Be Toastmaster.

Philip Maxwell, director of the festival, will be toastmaster at both the luncheon and Saturday night's event. Reserved festival tickets are 55c and $1.10. Wednesday is the deadline for obtaining them by mail but they may be purchased at any time in the Tribune public service offices either in the Tribune Tower or at 1 South Dearborn street.

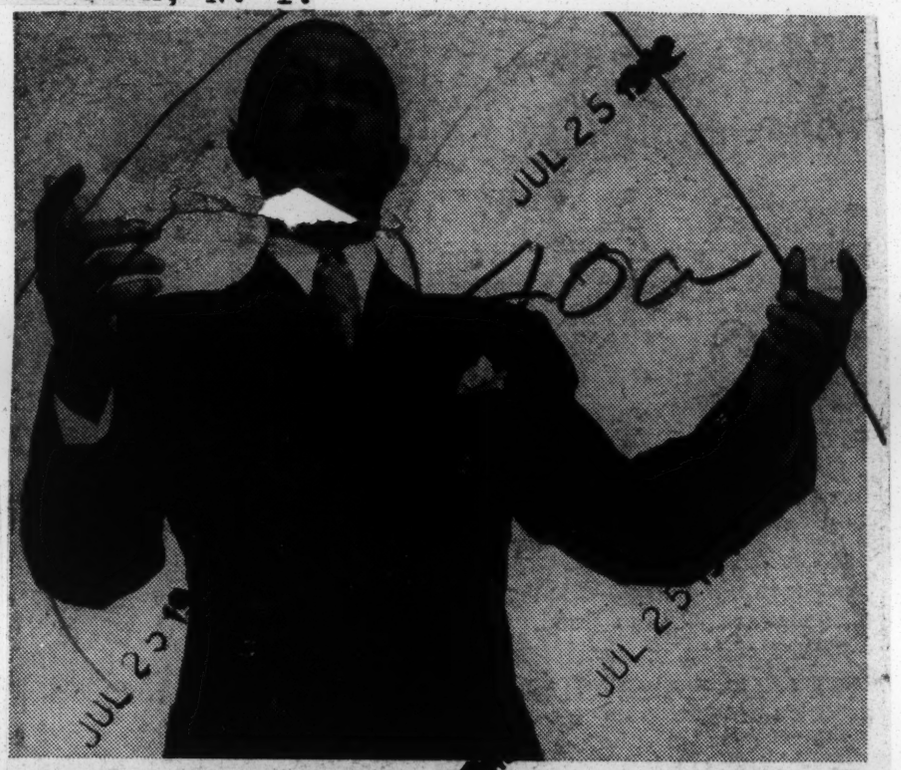
Events leading up to the grand finale Saturday night include several preliminary contests. The first of these this week will be a contest for instrumentalists at 7 o'clock Tuesday night in the grand ballroom in the Drake hotel. The contest is open to players on the trombone, accordian, players on the trombone, accordion, Spanish guitar and tenor banjo. It will be supervised by Howard Stube, chairman of instrumental participation. It will be open to the public and the admission price will be 30 cents.

Baton Contest Thursday.

Another contest open to the public will be the preliminary contest for baton twirlers at 5 o'clock Thursday night in the north end of Soldiers' field. The baton twirlers will be featured in the grand entrance parade Saturday night. It is being directed by Fred Miller, field supervisor. The preliminary contest will be free to the public.

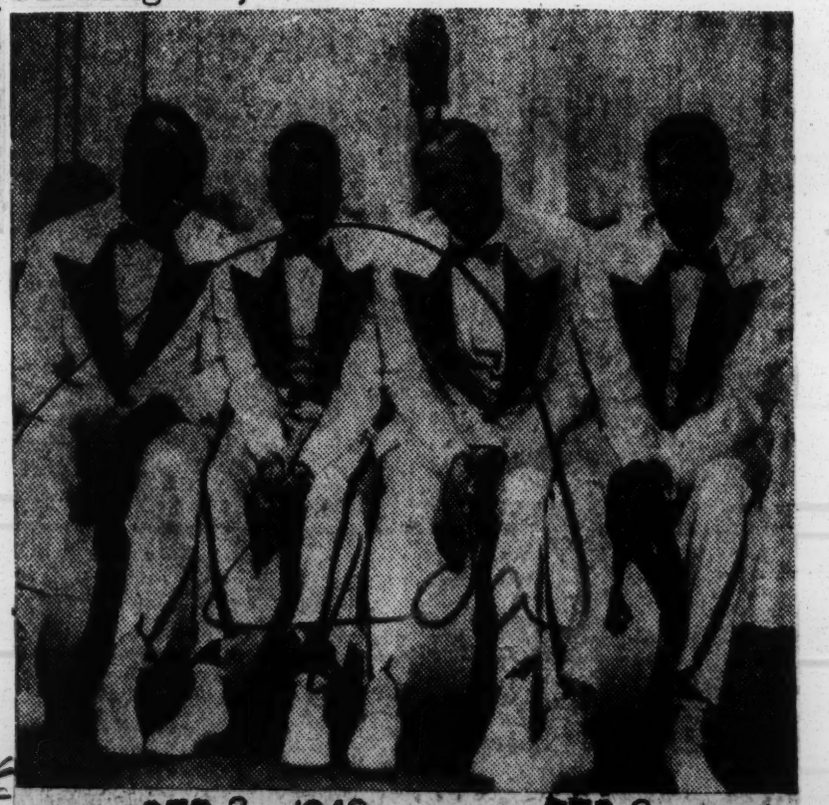
The preliminary vocal contest for participants outside Cook county will be held at 7 o'clock Friday night in the Drake hotel grand ballroom. The admission price for spectators will be 30 cents. Final rehearsal for the girls' pageant will be at 6:30 o'clock Friday night in Soldiers' field.

Peoples Voice
New York, N. Y.



EDWARD LEE TYLER, bass-baritone of Alabama sang before a NY audience for the first time Sunday July 12, on Elfreda Sandifer's famous coffee hour. He electrified the audience (soldiers, sailors and civilians) with his magnificent voice.

Age-Herald
Birmingham, Ala.



GOLDEN GATE QUARTET ON THE AIR—Out of the soul of the Deep South come the Bible stories in song of The Golden Gate Quartet, heard frequently over WSGN Monday through Friday at 4:35 p.m. on Echoes of the South. These four boys are credited by the critics with the most authentic presentation of this important American music, the Negro spirituals.

Afro-American
Baltimore, Md.

Muriel Rahn Gets Top Role in Broadway Comedy

NEW YORK. — Although the colored version of the Bizet opera, "Carmen," has been postponed indefinitely because a suitable tenor could not be found, the talent of Muriel Rahn, who won the leading role will not go begging.

Miss Rahn, brilliant young soprano of concert fame, this week signed a contract for the much sought after role of the Haitian girl in the forthcoming Alfred Lunt - Lynn Fontanne comedy, "The Pirate," which goes into rehearsal August 17 and opens on Broadway next month.

Miss Rahn nosed out more than 40 aspirants for the role who had been heard during the past ten weeks and which it is said, included several well known colored veterans of the legitimate theatre. Caroll Wilson, NYU co-ed from Brooklyn, was second best in the tryout and will be Miss Rahn's understudy.

"The Pirate" is scheduled to have a Madison. Wis., tryout prior to the Broadway opening. Mr. Lunt and John C. Wilson, producer of Noel Coward plays, will both direct. Both Miss Rahn and Miss Wilson are formerly of the Rose McClendon Players, of which Dick Campbell, Miss Rahn's husband, is director.

Commercial Appeal
Memphis, Tennessee

About New York

With LEONARD LYONS

NEW YORK, Aug. 11.—Col. Kenneth Royall: There was one other casualty when the Nazi saboteurs—whom you were assigned to defend—were electrocuted in the District of Columbia. George Sylvester Viereck, the convicted Nazi agent who has been reindicted, is confined in the same jail where the executions took place. And during those executions, Viereck, a few cells away, suffered a nervous breakdown.

Wendell Willkie: Last night's report was that you're going to visit Gandhi.

Representative Hamilton Fish: William Power Maloney, the crack Federal prosecutor who never has lost a case, unearthed the $25,000 Trujillo story by tricking your friend, George Djameroff, into revealing it.

FCC: Time magazine has entered into its first of a series of planned radio station ventures, acquiring an interest in WQXR. That small station will be furnished with the exclusive news sources of Time all over the world. . . . Mayor LaGuardia: Your publicized exCivil Service commissioner, Paul Kern, now is with the Office of Price Administration. . . . J. P. Morgan: The son of your late partner, Whitney Straight, who, for the second time, was shot down over the English Channel and was reported missing in Occupied France, again has returned safely to London. His wife, Lady Daphne Straight, flew from New York last week to join him there.

George Dasch: The President almost named Maj. William O'Dwyer, the Kings County district attorney, to be one of the defense counsel in the trial of the saboteurs. But then he learned that O'Dwyer is not in the Judge Advocate's division. . . . General George: When George Durno, the veteran White House correspondent, starts working for you in the Army Air Transport division, he will be the first member of the Gridiron Club to have joined up. The Gridiron Club has waited for this chance to give another party—and this will be it.

Eddie Cantor: George Jessel paid for the musicians and the other special service men who worked in the Paramount screen test given his estranged wife, Lois Andrew. Jessel was financially interested in that screen test because his maintenance arrangement with Lois wasn't made until after she had passed the test and Paramount signed her.

Col. Robert McCormick: Ralph Ingersoll, the PM editor, was offered specialist's stripes, but turned them down to go into Commando training. He's now a private with the Amphibian Command. . . . Equity: Una Merkel, who has just completed her 100th movie, is in town now seeking a good role in a Broadway show this season. . . . Donald M. Nelson: Phil Baker tells the story of the two rabbits who were watching a long and busy assembly line on which thousands of tank parts were being made. The rabbits watched this for an hour. Then one of them turned to the other and said: "Don't think I'm jealous, but they must've started with more than two."

W. C. Handy: Irving Berlin attended the premiere of Billy Rose's new show at the Diamond Horseshoe. Rose, in congratulating Berlin on the success of his newest ventures, said: "That famous little colored boy who writes your songs is better than ever." . . . "You have a colored boy in your show who's better than I am," said Berlin. "I mean Mr. Handy." . . . Marlene Dietrich: Ira Gershwin says he's too busy to write the lyrics for the show in which you plan to appear on Broadway. . . . Overseas Press Club: There'll be only one political speech at the Affiliated Young Democrats' state convention. The other speakers will be news commentators who will discuss the war.

Will Hays: Manuel Quezon will be a member of the cast in the Paramount movie, "There Shall Be Freedom." The President of the Philippines now is rehearsing the script and the punch lines he'll deliver in the movie. . . . Gloria Vanderbilt: Your companion, Carol Marcus, is becoming a stage actress. She'll appear in the new Saroyan production. . . . Judy Garland: Norman Taurog saw Annabella, Ella Logan's niece, in your picture and hired her. Last week the 10-year-old girl refused to cry for one scene. "I can't cry, unless I feel like it," she insisted. . . . "That's all right," Taurog assured her. "But I'll have to change the picture now. Then Mr. Mayer will see it, fire me, I'll lose my job, and my wife and children will starve." Annabella wept.

Chicago Tribune
Chicago, Illinois

THE CONSENSUS: MUSIC FESTIVAL GREATEST EVER!

Experts Praise Spectacle for Wide Interest.

The superlatives with which thousands described the 13th annual Chicago Music festival yesterday left no doubt that the 90,000 who saw the Saturday night spectacle in Soldiers' field were unanimous that it was the greatest show ever produced in Chicago.

The comment of John F. Majeski, publisher of the magazine, Musical America, appeared to be a consensus of the audience. "During the 32 years I have been associated with the field of music," he said, "I have attended many festivals and none even to a small degree can approach either in scope or spirit the program you presented last night."

Something to Please Every One.

Every one who attended the festival found one or more of the features of especial interest. Some liked the fireworks, others the precision drill of the marines or the match lighting ceremony. The more musically inclined were impressed most by the Carnegie-Illinois Steel corporation display with its choral singing and band, the massed marimba band, the Negro chorus, Lieut. Eddie Duchin's piano performance, or Lieut. Comm. Eddie Peabody's banjo playing.

Tribune war correspondent Stanley Johnston's description of the battle of Midway and the heroism of the crew of the lost aircraft carrier Lexington and the induction of 300 young men into the naval aviation service were solemn notes which left deep impressions on the audience.

First Negro Winner Hailed.

High praise was given to Robert McFerrin, 6020 Calumet avenue, 21 year old Negro baritone, who became the first of his race to win the men's vocal contest. Miss Harriet O'Rourke, 19, of 2300 East 76th street, the coloratura soprano who won the women's vocal contest also was lauded for her work. Miss O'Rourke decided to enter the contest only a few minutes before the entry list was closed. Both were interviewed immediately after the festival by talent scouts.

Doris Stockton of Des Plaines, marimba soloist who won the women's instrumental contest was heard at noon yesterday over W-G-N on a program with Clarence Ellingham, 7252 May street, trombonist, who won the men's instrumental contest.

Dr. Edward Stilman Kelly, Oxford, O., 85 year old composer of much of the nation's serious music, said he enjoyed most the banjo playing of Lieut. Comm. Peabody. He also was impressed by the immensity of the choruses and the audiences.

Community Singing Lauded.

Mrs. Kelly, who is chairman of the chamber music department of the National Federation of Music clubs and a former president of the federation, said she enjoyed the marimba band, the vocal contests and the community singing most.

"It was the greatest mass performance I have seen," said Dr. John W. Erb, director of the institute of music, New York university. "The patriotic note was impressive, the orchestral and choral work was outstanding and the whole show was filled with thrills."

Dr. Erb is chairman of the choral department of the Federation of Music clubs.

Dr. F. E. Bollaert, director of the Mississippi Valley music festival of Moline, Ill., said the show was the most stupendous and spectacular entertainment America ever has seen and a great contribution to the war effort.

Radio Audience Enthusiastic.

Numerous telegrams of congratulations also came from persons who were unable to come to Chicago, but nevertheless enjoyed the festival as broadcast by W-G-N. "I can in part visualize the performance as I feel it was great," wired Lieut. Col. C. H. Hayden, head of the ROTC in Gary, Ind., schools.

Profits from the festival and $1,029 raised in 14 minutes at a prefestival luncheon will go to the army and navy relief funds. A report will be made in a few days.

Lieut. Walter Jeffrey, who arranged for the military participation in the festival, thanked The Tribune and the people of the middle west for their demonstration of support and their contribution to the relief funds.

Houston Post
Houston, Texas

Lena Horne, singing star of the movies, opens an engagement tomorrow night in the Cafe Lounge of the Savoy-Plaza to sing to Paul Baron's music.

40a-1942
New Masses
New York, N. Y.

New Blues

Elliott Grennard finds "King Joe" a memorable first.

JAN 20 1942

RICHARD WRIGHT once said of the blues "... they grieve and accuse; they mock; they taunt; they express bafflement and disillusionment. ..." He will now have to remark that they also exult in victory and tell of great deeds, for that is the substance of the text Richard Wright himself has supplied for "King Joe"; a "blues" song inspired by Joe Louis' nineteenth successful defense of his heavyweight title.

"King Joe" (Okeh No. 6475), sung by Paul Robeson and accompanied by Count Basie's band, is a memorable "first." It is the first time Paul Robeson has sung the blues for the public; it is the first time Wright has had one of his blues recorded; and it is the first time a popular dance band like Basie's has worked so closely with artists like Wright and Robeson.

JAN 20 1942

The form of "King Joe" is traditional with its statement of fact, repeated, then summarized or concluded with a pithy observation. The music, too, is traditional and has served for a hundred blues. What makes it important is the fact that three great Negro artists have chosen this medium for recording their testimonial to another great man of their race.

To John Hammond, who officiates at the recording studios of Columbia Records, goes a great deal of the credit for the event; it was he who brought Robeson, Wright, and Basie together. The advance sales of the record have reached 40,000. It's swell music to dance to, and will probably be played on every juke-box in the country. Hammond is particularly happy about that because, as he says with a twinkle, "Robeson has often said he wished *he* could 'make' the juke-boxes."

JAN 20 1942

ELLIOTT GRENNARD.

Journal and Guide
Norfolk, Virginia

Dixon Conducts NYA Symphony

JAN 10 1942

NEW YORK CITY—Dean Dixon, the sensational young conductor who startled the music world last year when he appeared before the NBC Summer Symphony as the first Negro and, at that time, the youngest man ever to conduct the famous orchestra, appeared last Friday night with the NYA Symphony Orchestra in the closing program of the Beethoven cycle.

The program was held at the Central High School of Needle Trades and featured Beethoven's "Triple Concerto" played by Sylvan Shulman, violin; Alan Shulman, 'cello and Adele Marcus, piano.

JAN 10 1942

MASTER ALWAYS

Mr. Dixon exhibited all the knowledge, energy, versatility and the keeness of communication to the men of the orchestra for which music critics praised him when he made his debut. His familiarity with the score was felt in his musicians' delivery and he was at all times master of the orchestra. Not for a moment did his musicians waiver from his decision. Nor did they falter in absorbing his tremendous vitality and sincerity.

JAN 10 19

Twice during the past summer, Dean Dixon was given the honor of conducting the famed NBC Symphony. He had previously won recognition and public approval by Mrs. Eleanor Roosevelt because of the work he had done in organizing a mixed Youth Symphony. Various concerts by this group brought about the NBC assignment and after that a place on the regular list of conductors of the NYA Symphony.

Black Dispatch
Oklahoma City, Okla

Dorothy Maynor Symphony Soloist At Carnegie

JAN 3 - 1942

By Carl Diton

NEW YORK—(ANP)—Dorothy Maynor was with us again Tuesday night. Barely two weeks have elapsed since the gifted soprano made her first appearance in recital in New York's famous hall. Last evening she assisted most nobly the world-famous Philadelphit Symphony orchestra, Eugene Ormandy conducting, in one of its annual musical invasions of our great metropolis.

Perhaps America's greatest musical achievement of the past quarter of a century is her major symphony orchestras of which the Philadelphia band is, needless to say, one where words fare badly for lack of descriptive power to convey adequate conception of the high quality of music it is capable of making. To even the most critical musician the opening Bach Toccata, Adagio and Fugue in C major for organ orchestrated by the conductor, was all-sufficient. There was a beautiful singing tone quality, color, contrast, balance and ensemble. So perfect was the illusion created by the Violoncelli in octave company with the contrabassi, and the solo players in the woodwind, of organ pedal and manual effects, the music could well have emanated from some grand and great supernatural pipe organ.

Miss Maynor, with somewhat of a sacrifice of clear enunciation, delivered her self beautifully of two arias: Mozart's "Ach, ich fuehl's" from "The Magic Flute," and Handel's "V'adoro pupille" from "Julius Caesar."

JAN 3 - 1942

Roy Harris, well-known American composer was represented by "Three Pieces for Orchestra," based on folk dance and song, modern in effect and cleverly orchestrated. He acknowledged appreciation many times.

The soprano then sang her final aria: Beethoven's "Abscheulicher, wo eilst du hin?" fro "Fidelio," the opening passages of which so convincing that one hated to hear her German recede in the softer phrases.

Symphony No. 2 in D major, Op 43; Allegretto, Andante, Vivacissimo, and Finale, by the world-renowned contemporary Finnish symphonist, Jean Sibelius, was the final presentation. Although the work bears traces of the influence of the composer's predecessors, Beethoven, Schumann, Brahms, Richard Strauss and Tchaikovsky, there is much evidence of the Sibelius individuality with its inevitable national trend. There was an interesting emotional use of pizzicato in the first movement, quasirecitative antiphonal effects by the strings in the second, and a basso ostinato in the last that are undoubted contributions toward symphonic form.

JAN 3 - 1942

Mr. Ormandy is a superb control where sudden change of tempo occurs. He does not have to be annoyed himself not yet does he annoy his auditors with the turning of the pages of the orchestral score, for he conducts from memory.

Veritably, last evening's concert was a triumph for him as as well as for Miss Maynor, notwithstanding that the audience while ample and appreciative should have been, under such exemplary circumstances, a capacity one.

JAN 3 - 1942

Atlanta, Ga. Journal
May 1, 1942

Three Musicians In Spelman Concert

Three famous American musicians, Hazel Harrison, pianist; Orrin Suthern, organist, and Charles Coleman, baritone, will appear in concert Friday at 8:15 p. m. in Sisters Chapel, Spelman College, as a feature of the sixth annual convention of the Association of Music Teachers in Negro Schools, meeting in Atlanta this week.

Coleman, a graduate of Fisk University, is making his first appearance in Atlanta. The other musicians have appeared in concert at Atlanta University with unusual success.

The convention of music teachers opened Thursday evening and continued with sessions Friday. Saturday an intercollegiate student program will be presented in Howe Hall, featuring some of the best talent in institutions having membership in the association.

Afro-American
Baltimore, Maryland

Hamptonian MAKES GOOD as Soloist

FEB 21 1942

LESLIE E. COLES, brilliant tenor of New York City, who will appear in recital on March 8, at the St. Martin's Community Theatre, 230 Lenox Avenue. He is a native of Hampton, Va.; attended Virginia Union University at Richmond where he was a member of the glee club and quartet; studied at Columbia University and the City College of New York. He was a member of the Hall Johnson Choir for seven years and later of the Hall Johnson sextet. He has done radio work and given numerous concerts, including one at Carnegie Hall and a recent intimate recital at the home of Miss Louise M. Hamlin.

Afro-American
Baltimore, Maryland

Muriel Rahn Called "Discovery" of 1941

JAN 3 - 1942

NEW YORK—The most outstanding accomplishment in the field of concert for the year 1941 could very well go to Muriel Rahn, brilliant young dramatic soprano of New York City.

Making her debut at Carnegie Chamber Music Hall last February, Miss Rahn emerged from her first recital with the most favorable press comment of any of the year's crop of hopefuls.

Makes Opera Group

The crowning event of her year's activity, however, came when she was accepted as a full-fledged member of the Opera Group of the National Orchestral Association after a rigid audition which required her to sing arias from the leading operas in various foreign languages.

She won out from among 250 applicants, all white, the first and only member of her race to be accepted. As a result, she has been given a role in two operas and will appear with the group in Carnegie Hall this spring.

This and Concerts, Too

In the meantime, Miss Rahn went ahead and had herself booked up for concerts all over the country. Opening her season in Harlem last October at the Mt. Calvary Methodist Church, she has since appeared in recital at Washington, D.C., Bluefield, W.Va., and Lindenhurst, Long Island.

JAN 3 - 1942

Come the first of the New Year Miss Rahn will hie herself midwestward to fill engagements in Chicago, Indianapolis, St. Louis, Dallas and other points South.

Nashville, Tenn Banner
April 15, 1942

Fisk University Choir Praised for Festival Program

By SYDNEY DALTON

The climax of the Festival and Fine Arts at Fisk University was reached on Tuesday evening, when the University Choir, conducted by Harold C. Schmidt, presented a program in keeping with the Festival theme—intercultural relations with the Latin Americas.

In presenting an evening of vocal music by composers south of the Rio Grande, all of it in modern idiom and a large part of it individual and non-European in style, the chorus carried through no easy task. But it not only did it successfully but, for the most part, sang beautifully.

After an introduction of two trumpet fanfares, composed especially for the occasion by Francisco Mignone, the Brazilian composer, and Walter Piston of Harvard University, the choir sang numbers by Mauricio, Antolisei, Villa-Lobos, Gallet, Rodriguez, Castro and, as a finale, the stirring "The Rio Grande" by Lambert, the only composer not in the Latin-American group.

A great deal of interesting and stimulating music by the Latin American composers has been given during this festival. One figure emerges definitely from the group, however. It is that of Heitor Villa-Lobos. His music bears the stamp of unusual talent—even, perhaps, the touch of genius—combined with great skill in the use of his material. Three of his numbers were on the program: "Na Bahia Tem," for male chorus; "Canacao de Saudade," an atractive piece for women's voices, and a movement from a Quatuor for women's voices, without words, celesta (played by Marvin Hughes), saxophone (Augie Clavenger), flute (Morris Loveman), harp (Helen Fitzgerald Parker), and soprano solo (Catherine Van Buren). It proved to be a lovely piece of music, excellently presented.

The second part of a "Sinfonia Biblica," by J. J. Castro, with accompaniment for two pianos, played by William Allen and Robert Hemingway, and organ, played by Arthur R. Croley, demanded tremendous tonal volume and skillful singing from the chorus. It was performed in a manner that brought high credit to Mr. Schmidt and his singers. The difficult music was sung with the greatest surety and enthusiasm.

Lambert's "The Rio Grande" was given a buoyant and colorful presentation, and there must be a special word of praise for the fine piano playing of Harold Chapman.

Monday evening was devoted to what was called "An Evening of the Dance," given by Belle Rosette, listed as a West Indian singer and dancer. There was very little dancing, but there were a number of rather raucous pieces flatteringly programmed as folk songs, accompanied by piano and native drum. There was, however, a dash of color and of personality.

Journal and Guide
Norfolk, Virginia

Dorothy Maynor Rated One Of The Greatest

JAN 4 - 1942

JAN 4 - 1942

DOROTHY MAYNOR, with the amazing record of four engagements to sing with the four greatest symphony orchestras of the country, all within the first year of her concert career, will be presented in concert by Marvin McDonald, at the City Auditorium, Friday evening, Januray 16.

To the distinguished roster of Negro singers that includes Marian Anderson, contralto; Roland Hayes, tenor; and Paul Robeson, baritone, has now been added Dorothy Maynor. Her sensational rise to fame is one of the rare success stories in recent musical history.

JAN 4 - 1942

Dorothy Maynor has a great vocal range, one who is equally at home in great operatic arias, German lieder, French Songs, in the difficult colorature arias and in the deep tonal beauties of Negro spirituals. Noel Straus, New York critic, upon hearing her the first time, wrote: "She had but to sing the opening cadenza of her first aria, from Handel's 'Semele,' to assure all those conversant with vocal art that a new songstress of startling powers has been discovered."

JAN 4 - 1942

Reservations for seats may be made at Yates and Milton Pharmacies and the Amos Drug Store, when food will be rationed just as automobile tires are now. You'll enjoy the food demonstrations too. Qualified home economics teachers will give the course.

At least a hundred women are wanted to take the course in air raid protection. The course will start when that number of women has registed. The YWCA telephone number is WA. 1550. All courses are given free of charge. You only promise to finish the course for which you register.

Journal and Guide
Norfolk, Virginia

Negro, Jewish Music Blended In Dett Tune

JAN 24 1942

By A. T. WHITE, JR.

GREENSBORO, N. C. — The first of eight "Bible Vignettes" for piano, by Dr. R. Nathaniel Dett, director of music at Bennett College, has just been released by Mills Music, Inc. The selection known as "Father Abraham" is based on an old Jewish legend and a Negro spiritual.

R. NATHANIEL DETT

The two themes run throughout the selection and the counterpointing is beautifully done.

Dr. Dett says of "Father Abraham": "It is something more than a mere coincidence that Abraham, patriarch of old testament history, should also be apostrophised in the Negro spiritual, for the emotional and mystical keynote of the Negro, even as of the Jewish folksong, is emancipation and great happiness in some future state.

"Parts of both the Jewish and the Negro tunes are used and, because of their similarity of moods and melody, it is hoped that their association will appear to be logical and natural.

JAN 24 1942

The complete list to be published includes "Father Abraham," "Desert Interlude," "As His Own Soul," "Baccarolle of Tears," "I Am the True Vine," "Martha Complained," "Other Sheep," and "Madrigal Divine."

Constitution
Atlanta, Georgia

Noble Sissle Plays Dance Here Oct. 15

OCT 4 - 1942

The maestro who holds America's all-time record for a continuous nightly engagement at a major New York nightspot, Noble Sissle, will be the next artist to appear in the new fall series of "swingeroos," Thursday night, October 15.

Sissle's band entertained without interruption for three years at Billy Rose's famed Diamond Horseshoe in the heart of New York's glittering theatrical district. This is his first southern tour in more than a decade.

Selected to appear with him in the first double-feature concert is Doc Wheeler, Savoy ballroom guitar sensation, whose original, "How 'Bout That Mess" is a recording favorite.

OCT 4 - 1942

Noble Sissle first attracted nationwide attention as a member of the colorful Jim Europe's band, which created a sensation in Paris, France, as a part of the World War I American Expeditionary Forces. He later returned to this country where he was co-author of the stage success, "Shuffle Along."

He later returned to Europe where his present band was organized, and returned to America about a year before the present war broke out. Sissle's band is known for its versatility, changing pace with ease from a hot swing number to the sophisticated continental style it introduced to America.

Special seats have been reserved for white patrons.

40a-1942

Chicago Tribune
Chicago, Illinois

Cab Opens at Sherman; Ted at Blackhawk

APR 5 - 1942

By Will Davidson.

If the Easter rabbit, hare apparent for a day, really does lay eggs he needn't worry about competition. He's the only act in range of my perhaps astigmatic vision that's doing it. The gentlemen who entice us to have fun instead of rest have been doing a splendid job of late. And they promise more this week.

The Sherman becomes a hide-hotel Wednesday night, having decided to continue its cavalcade of swing, the Calloway. Cab brings his crew in for a loud run and in that crew is sleepy eyed Jonah Jones, the terrific trumpeter. Jonah used to bend walls with Stuff Smith, who is doing same at the Garrick Stage bar.

Lya Lys.

APR 5 - 1942

Wednesday night, in fact, is one of those evenings that make a café reviewer feel like Eddie O'Hare—so many things to shoot at all at once. Parson Ted Weems comes into the Blackhawk with Perry Como, Elmo Tanner, and a new comedian, Billy Blair. Ted has injected some jive into his orchestra and promises to be a popular attraction. At the same time Charlie Hepp will be renewing his highly successful Music Hall revue at Harry's New Yorker by importing some more old movies, Lya Lys, film actress; Burns and White, dancers, and by holding over Jackie Green, the splendid young emcee.

On Friday the Rhumba Casino brings in a "crazy" show, "Fun for Your Money," and on Saturday Henry King returns to the marine dining room of the Edgewater Beach hotel.

The Trianon ballroom starts the week off with a double header, featuring returning Lawrence Welk and departing Jan Garber. Saturday Ray Kinney's Hawaiian orchestra doubles with Dick Jurgens at the Aragon, then moves south to the Trianon Sunday to join Welk. Orrin Tucker starts his run at the Aragon Sunday, doubling with Jurgens.

Advertiser
Montgomery, Ala.

'An Evening Of Negro Music' At City Auditorium April 24

APR 12 1942

Two choral units of more than 100 voices each have been merged by Director Frederick Hall for the feature choral presentation of "An Evening of Negro Music," the annual downtown concert of the State Teachers College, which will be presented at the City Auditorium on Friday night, April 24. Selections by a male chorus of 30 voices, vocal and instrumental soloists, and a group of two-piano numbers are other features of the program.

One of the two large choral units appearing on the program is the State Teachers College choir of 100 voices which has come to be one of the State's outstanding musical units. The choir has appeared in two major concerts at the college and smaller units of the choir have rendered programs on more than 25 occasions in various cities scattered all over Alabama. The other choir is the Montgomery Community Chorus organized three months ago and composed of 125 members taken from 35 choirs of the churches of the city.

It is the local effort of the expanded musical department of the State Teachers College which is Statewide in its scope. Both choirs were trained by Director Hall. Their contribution to the concert will be the singing of the cantata "Hiawatha," outstanding work of the eminent colored composer, Coleridge Taylor. The work was rendered last year by a composite choir consisting of members of choirs of five colored colleges of the South under the direction of Fred Hall and is repeated upon numerous requests this year as a portion of the program. The services of professional singers for the solo parts will be missing this year, but it is believed that a greater degree of perfection in the choral work itself will be achieved since all 200 voices have been under closer supervision. Solo work will be by the outstanding soloists of the 35 church choirs represented and the college music unit.

APR 12 1942

The two-piano selections will be rendered by Portia L. Trenholm and Mildred Hall, of the college music faculty. The two were presented in recital in Mobile, Montgomery and New Orleans last year and were received with acclaim at all three places.

St. Augustine, Fla., Record
April 5, 1942

Negro Music Festival Draws Many Here

Colored High Schools Well Represented

The annual state music festival for Negro high schools was held here yesterday, with a large attendance at the Florida Normal and Industrial Institute.

Sydney Frederic Johnson, director of the music department at the Florida Normal, is the founder of the state music festival, and he pays tribute to a noted Negro educator by saying "The untiring and influential efforts of Dr. Nathan White Collier, the late president of Florida Normal College, are largely responsible for the opening success of this annual venture."

Winners are announced as follows:

Soprano: 1st, Elizabeth Williams, Industrial High, West Palm Beach; 2d, Margaret Bellamy, Excelsior High, St. Augustine; 3d, Amanda Miller, Stanton High, Jacksonville.

Contralto: 1st, Vaneria Bowers, Rosenwald High, Panama City.

Tenors, 1st, Clifford Willis, Lincoln Park Academy, Fort Pierce; 2d, Sammy Brunson, Palatka; 3d, Cornelius Burns, Industrial High, West Palm Beach.

In the female trio contest, the winners were Lincoln Park Academy, Fort Pierce; Stanton, Jacksonville; Jones High, Orlando.

Instrumental solo, 1st, Altus Fleming, Stanton High; 2d, Edna Mosely, Rosenwald High, Panama City.

Quartette, 1st, Stanton; 2d, Central Academy.

Mixed Chorus, 1st, Stanton High; 2d, Jones High; 3d, Industrial High and Lincoln Park.

Baritone, 1st, Leo Holland, Rosenwald High.

Bass, 1st, George Scavella, Industrial High, West Palm Beach; Moses Perry, Booker T. Washington High, Miami.

Three-part female chorus, 1st, Central Academy, Palatka; 2d, Rosewald High.

Judges were Mrs. H. P. Hahn, who awarded the prizes; Mrs. W. B. Guy, T. Guy Lucas, organist of Trinity Episcopal Church, and John A. May of Boston, Mass.

Knoxville, Tenn., Journal
April 4, 1942

PIANO PRODIGY — Ten-year-old Philippa Duke Schuyler, Negro piano prodigy from New York City, will present a recital sponsored by Cansler Branch YMCA and the National Association for Advancement of Colored People, at Shiloh Presbyterian Church at 8:15 p. m., April 11. She began composing at three years of age and when less than four, she played an all Schumann program. She is the youngest member of the National Association of American Composers and Conductors and has composed more than 100 piano pieces, three orchestral numbers and many songs.

Pensacola, Fla., Journal
April 6, 1942

Glee Club In State Festival

Pensacola High's Musicians Enter

Pensacola High school Glee club will leave this week for the anual West Florida Music festival, to be held Thursday, Friday and Saturday at Tallahassee. In the past the festival has been held at DeFuniak Springs, but was moved to the state capital due to housing conditions.

Required contest number of the glee club this year is "There Shall be a Star From Jacob," Mendelssohn. To be sung as a chosen selection is an old Negro spiritual, "Joshua Fit de Battle ob Jericho."

The boys' glee club will sing as a special contest number, "Now Let Every Tongue Adore Thee."

The glee club is under the direction of Mrs. Maurice Davis.

Montgomery, Ala., Advertiser
April 11, 1942

'Songfest' Today At State Normal

Beginning at 12:30 p.m., today, 16 groups of high school students from various sections of the State will participate in the sixth annual songfest in Tullibody Auditorium of State Teachers College.

This program is sponsored by the State Department of Education, Division of Negro Education under the direction of Dr. J. S. Lambert and annually brings together a group of the best high school choirs in the State who have won the trip to Montgomery on the basis of the showing which they have made in the district elimination contests held in February.

The program will consist largely of Negro spirituals and this year will include solo competition and a piano solo by Edwina Trenholm of the high school of the local college. A special feature of today's program will be the singing of Negro spirituals by the combined groups totaling more than 250 voices. The public is invited.

Afro-American
Baltimore, Maryland

TWO SONGS — $40,000

Ella Fitzgerald got $40,000 for singing two songs for the film, "Ride 'em, Cowboy." The usual procedure is to use colored singers off-stage—you hear them but you don't see them.

Walter White was in Hollywood recently with a proposal to movie bigwigs to use colored actors in more dignified roles. If his plan works, film audiences will see Ella Fitzgerald on stage like any other actress.

Nashville, Tenn. Banner
April 13, 1942

Arts Festival Concerts at Fisk Pleasing

By SYDNEY DALTON

Fisk University's thirteenth annual Festival of Music and Fine Arts has as its theme intercultural relations with the Latin Americas. The first of the musical events was a concert of chamber music, given in the chapel on Sunday afternoon.

Six of the leading composers of our sister American republics were represented on the program. Most of the names were entirely unknown to local audiences—none, perhaps, was well known.

Two of them, Villa-Lobos and Chavez, have been given considerable attention in our large centers of music, and Chavez, the Mexican, has appeared as conductor as well as composer. Of the six whose music was played on Sunday, Villa-Lobos is the most striking musical personality. This Brazilian has made a close study of the folk music of his country and reflects it in his compositions. His idiom is thoroughly modern—as was that of all those on this program—and with his refinement and definiteness of expression he combines a broad and sure technique.

William Allen, whose piano playing is always of a high order, played two delightful pieces from his "The Doll Family." Elizabeth Chapman, a musicianly violinist who played with authority, gave his "Song of the Black Swan," and a string quartet, composed of Andrew J. Ponder and Harold C. Schmidt, violinists; David V. Robison, viola, and Oscar Eiler, 'cellist, gave a very good performance of Villa-Lobos' Quartet No. 2, a work that is undoubtedly important but must be heard more than once to be understood.

Mrs. Chapman, Mr. Eiler and Harold Chapman, pianist, gave a well-balanced and impressive performance of a Trio by Lorenzo Fernandez. Mr. Allen also played piano solos by Chavez and Francisco Mignone. Mrs. Chapman in her group of violin solos also included pieces by Domingo Santa Cruz, Fernandez and Lima Vienna.

At the conclusion of the program the listener was left with a feeling of admiration for the works of the composers to the south of us, and of respect for the musicians who presented them.

On Sunday evening, Olga Coelho, Brazilian soprano and guitarist, gave a novel and attractive program of Latin American folk music. With a voice of rich and colorful quality, enhanced by a charming personality and her skillful guitar accompaniments, she sang and explained the music of her country and its neighbors.

It was music that was strange to us, but music that we knew in its rhythmic aspects, at least, and much of it proved both congenial and delightful, with the same universal appeal that all good folk music has.

Afro-American
Baltimore, Maryland

"And They Lynched Him on a Tree"

APR 18 1942

NEW YORK.—In his final appearance of the season with the NBC Symphony Orchestra, Leopold Stokowski performs William Grant Still's great choral work, "And They Lynched Him on a Tree," as the highlight of a concert broadcast over the Blue Network tonight (Tuesday) 9:30 to 10:30.

Unique among choral compositions in that it approximates a stage production, "And They Lynched Him on a Tree" is scored for white chorus, colored chorus, symphony orchestra, contralto sololist and narrator. Lawrence Whisonant, baritone, is the narrator.

APR 18 1942

Still, one of the foremost colored composers in the United States, based his music on a poem by Katherine Garrison Chapin, who, in private life, is Mrs. Fran- States Attorney General.

Participants in the production include the Eva Jessye chorus, now being featured in the Broadway revival of "Porgy and Bess," and Louise Burge, contralto.

My Day

By Eleanor Roosevelt

APR 23 1942

NASHVILLE, Tenn., Monday.—Saturday afternoon I caught a train for Trenton, N. J., and spoke at a banquet, which closed the fourth annual session of the New Jersey Youth Legislature.

The YMCA has been carrying on this work with the Hi-Y clubs, which take in boys of high school age. They study phases of government during the year, go to Princeton and have a preliminary session and then end by actually going through all the motions of legislative procedure at Trenton. They look like a fine group of young people and those I had an opportunity to meet were very interesting.

Gov. Edison made an excellent speech. I think I have rarely had an audience ask more pertinent questions.

Afterwards, before catching my train, I stopped at the Y to look in at a dance given for the service men who come in from neighboring camps. The train was crowded—people stood in the aisles all the way to New York City. Most of them were service men on two-day furloughs.

* * *

Yesterday morning, after a short time of work with Miss Thompson, I took a plane for Nashville, Tenn., where the Southern Conference for Human Welfare is being held this year.

I arrived in time for the evening session and I was particularly glad to hear Dr. Frank Graham and Mrs. Mary McLeod Bethune speak.

APR 23 1942

This evening there will be a concert by Paul Robeson. I shall have the honor of presenting the Thomas Jefferson Award to the outstanding Southerner of the year. The conference continues on Tuesday, but I have one or two things which must be done in New York City, so I am leaving here tonight and shall be back in New York City, I hope, tomorrow morning.

I always feel that these conferences touch on matters that are vital interest to the whole nation and I wish that more people from many parts of the country could attend them.

Afro-American
Baltimore, Maryland

War and Philippa Take all Philharmonic Medals

APR 25 1942

NEW YORK — Ten-year-old Philippa Schuyler has just finished a concert tour that took her from Jacksonville, Fla., to St. Paul, Minn., with one recital in Little Falls, where 1000 of the 6000 population came to hear her play.

While waiting for a plane in Nashville, Philippa got word from her father, George Schuyler, that she had won another prize, her seventh consecutive one, from the N.Y. Young People's Philharmonic Society. Philippa was elated and could hardly wait to reach New York to get

APR 25 1942

On Saturday morning she and Bernice Calvin, seventeen and a third year prize winner, and four medalists were awarded books and medals on the stage at Carnegie Hall.

When Rudolph Ganz, conductor of the Young People's Philharmonic, presented Philippa her prize, he jested that he didn't know what they'd do if she won another for she had won everything they had already and they were practically empty now.

PHILIPA SCHUYLER

40a-1942

Dean Dixon Sets New Record With Twin NBC Appearance

Courier-Pittsburgh

Wielded Baton on January 20 and 27—Has Led New York Philharmonic—Only Negro Leader to Be So Honored.

FEB 7 - 1942

By LAWRENCE PEELER

During the same years when the first rumblings of World War II were issuing from the land of Ethiopia, the National Broadcasting Company was planning the organization of a symphony orchestra of first rank. Arturo Toscanini, the world's greatest conductor, was brought back to America to lead it. Until this day, the mention of the N. B. C. Symphony Orchestra conjures in the public mind, not alone the name of Maestro Toscanini, but thoughts of the vigorously true and beautiful music and eminence which his august name and reputation now symbolize.

FEB 7 - 1942

And yet henceforth, from the mind of every well informed Negro the mention of the N. B. C. Orchestra will call forth the name, Dean Dixon. Dean Dixon, that 27-year-old Harlemite, who on January 20, led the illustrious N. B. C. Orchestra in a program of symphonic music of his own choosing and of what proportions! Never before has a Negro stood on such a pinnacle of consummate cultural activity with like authority in the history of our race in this great land.

FEB 7 - 1942

His program was broadcast over the blue network of the great N. B. C. chain. It came to our ears, here in Pittsburgh, through the facilities of station KQV. Again on Tuesday, January 27, at 9:30 p. m. Dean Dixon stepped to the Podium and raised his baton, and another unforgettable experience was imprinted upon listeners scattered hither and yon over the length and breadth of the U. S. A.

What, we wonder, were the feelings of those 70 members of Dean Dixon's own amateur orchestra of men and women, boys and girls, Negroes and whites as they witnessed the debut of their friend and leader into the upper musical ranks. Some of them had been playing under his guidance since 1932. Mrs. Eleanor Roosevelt heard of the project and requested the now famous Heckscher Theatre concert of last May.

Mr. Samuel Chotzinoff, music director of N. B. C., introduced Dean Dixon to the radio audience, saying, "Tonight a star is born". It was he who had invited our young maestro to conduct two concerts of the N. B. C. summer symphony. That engagement was followed by two appearances as guest conductor of the New York Philharmonic Symphony concerts at Lewisohn Stadium last August 10.

Regardless of age or experience, any conductor could recall with pride that first Tuesday's rich fare from the opening "Overature to Euryanthe" by Weber, through the interesting modern descriptive composition "The Land", the amazingly coherent contrapuntal "Praeludium" of the Finnish composer "Jarnefelt", the unusual "classical symphony" of Prokofiev, and closing with the folk rhythms and tunes so richly set in the difficult chromatic and stirring "First Romanian Rhapsody" of the renowned violinist - conductor - composer, Georges Enesco.

The second week's program was of equally promethean proportions. For Dean Dixon and the players of the N. B. C. symphony orchestra paid appropriate homage to an immediate contemporary, in a completely satisfying rendition of Paul Creston's Pastorale Tarantelle. Incidentally the 35-year-old Creston is a renowned organist of New York City, who, in 1938, was awarded a Guggenheim fellowship.

The greater part of the program was given over to a monumental interpretation of the "Second Symphony" of the grand old man of Finland, Sibelius.

May the inspiring career of Dean Dixon be packed with opportunities to enrich his own music life and that of the public as well. May Dean Dixon eventually become the real dean of all Negro musicians. For when this war is over, unheard of opportunities for Negro artists of fine breeding, training and talent may be the rule rather than the exception. Then truly in the broad realm of music endeavor shall Ethiopia stretch forth an eloquent hand!

The Daily Worker
New York, N. Y.

'Fats' Waller's Art Gets Lost at Carnegie

JAN 16 1942

JAN 16 1942 **By O. V. Clyde**

Carnegie Hall was stormed on Wednesday evening by a large crowd which came to hear Mr. Fats Waller play the piano and the organ assisted by such fellow-musicians as "Hot Lips" Page, Pee Wee Russell, John Kirby, Max Kaminsky and Gene Krupa.

It was a pleasant thing to see so large an audience paying tribute to musicians who are habitually snubbed by the academicians. It was good also to see Negro and white musicians playing together in defiance of that filthy Jim Crow snobbery which prohibits their collaboration in the concert hall.

But as for the music itself, this reviewer found little of that spontaneous creativeness, that sharp surprise of rhythmic ingenuity which jazz at is best can deliver so beautifully. Mr. Waller performed dutifully and skillfully; but the glow was somehow lacking.

He played potpourri of his familiar tunes—Honeysuckle Rose, Misbehavin', and the rest—and he handled improvisationally on the organ the tunes of Gershwin and the traditional spirituals. The concert closed with a jam session of the old Chicago boys with Pee Wee's clarinet—presumably knifing its way through the tone mesh just like old Tesch used to do. We could not stay to hear

JAN 16 1942

But it didn't catch fire. The reasons? There must be many. The milieu was wrong. Carnegie may be a good place for tributes. It doesn't serve as a temple of jazz whose soil is elsewhere. For another thing the authentic beat and idiom of the blues was lacking pretty much in the improvisations, which were confined mostly to fairly orthodox formulas. On other occasions, Mr. Waller has done much better.

This is not to say that there is anything sacrosanct about Carnegie Hall; on the contrary, the sound of important jazz there could restore some of the dimmed sense of music as living communication, a sense which tends to get buried under the rituals of routine concert-going. But at this particular occasion it didn't work.

JAN 16 1942

The audience was a study. It deserves credit for honoring Fats Waller and his associates. But it was an uncritical audience, an audience auto-intoxicated by an unmistakable cultism which blurred its discriminations so that it laughed at the wrong things and at the wrong time.

It is quite possible for the exquisite art of jazz to develop its own snobberies and orthodoxies which are concealed under the banner of a revolt against the "classical" concert hall and its accompanying philistinisms. A noticeable philistinism is present when ordinary trills, **sforzandi** effects, and **glissandi** on organ keys are ovationed as big discoveries. One of the rending things about the fight which musicians like Mr. Waller and his colleagues have to make to win the appreciation they deserve is that they have to train even their own friends to understand what they are doing.

Age-Herald
Birmingham, Ala.

Twins Sometimes

BY WICKES WAMBOLDT

Miss Edna Ferber, author of "Showboat," "So Big," "A Peculiar Treasure," et cetera, gives a thought-provoking definition of what the person who writes for a living must endure. She says it is like having a baby several hours every day.

FEB 7 - 1942

Persons who imagine they would like to write for a living should think about that.

* * *

Couldn't Whip Him

It was asserted of a man I used to know that he had never been licked. Commenting on that assertion, the man said, "I have been licked many a time, but nobody ever knew it because I kept right on fighting."

FEB 7 - 1942

A vital difference between the French and the English in this war was that when the English were licked they kept right on fighting, but the French did not. Now the French see their awful mistake. As Mr. Churchill pointed out in his address to our Congress, had the French government instead of surrendering to Hitler, moved to Africa, it could have used its large African military forces and its powerful navy and kept right on fighting.

The Irish never were defeated. For centuries their "heads were bloody but unbowed." As a result they got freedom and independence. The Seminole Indians in the United States were never conquered. They retired to the Everglades of Florida where federal troops could not get at them and kept up their resistance until the United States let them alone. Actually, in effect, the United States was licked by the Seminole Indians.

FEB 7 - 1942

* * *

Singers Sweet And Sour

One reason Negro singers are so attractive is that they usually stick to songs which suit their voices, their temperaments and their style of singing. Most Negro singers are not especially pleasing when they get away—as they sometimes do—from the type of songs to which their genius is particularly adapted.

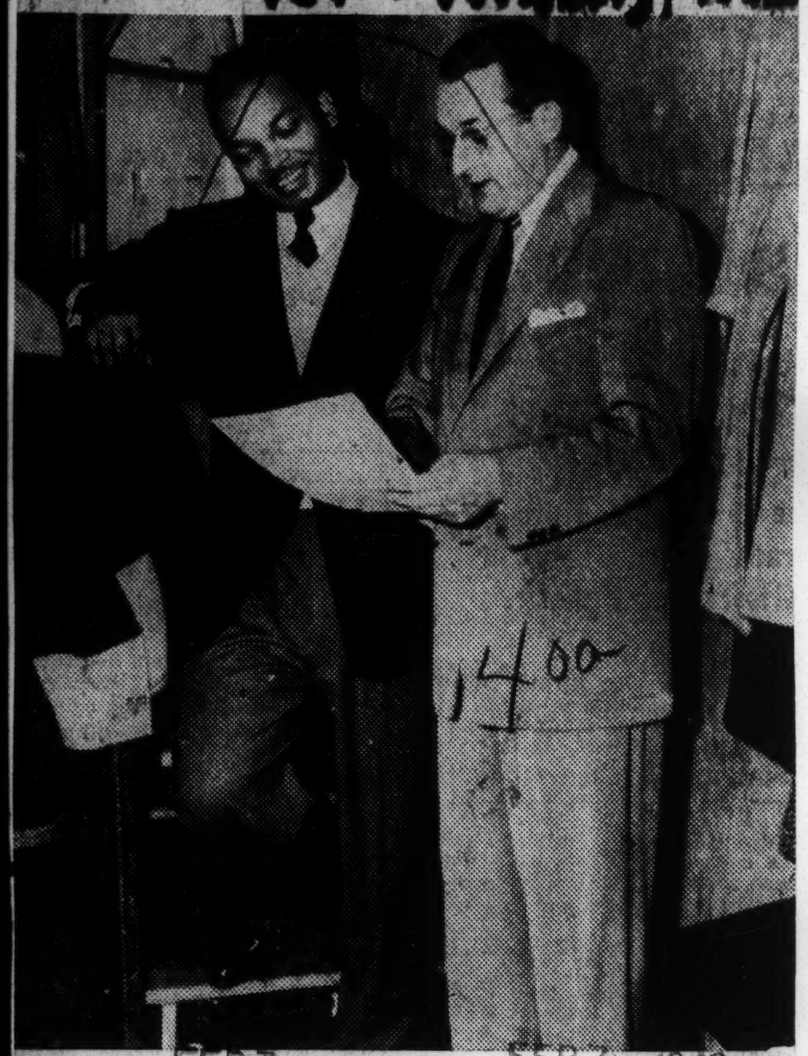
It would help some white singers, too, if they would pay more attention to the types of songs they sing. Nearly every person who can sing shows up better in one type of song than in another. He would do well always to sing what he can sing best. Many a person who is not regarded as a singer by himself or anybody else, has a voice that is unusually pleasing in the right type of song.

FEB 7 - 1942

And haven't you observed a person with a naturally sweet untrained voice lose the charm of his voice because somebody tried to make a trained singer out of him? The alluring quality of his voice was its natural simplicity—like the bark on the wood of a rustic bench

FAMOUS MUSICAL DUET!

Courier - Pittsburgh Pa.



FEB 7 - 1942 FEB 7 - 1942

Two of the most famous names in the musical world today, Sy Oliver and Tommy Dorsey, make a combination that has thrilled thousands. Oliver is the staff arranger for the Dorsey crew, and is still turning out the kind of "beat" that makes Dorsey one of the best!

Chicago Bee
Chicago, Illinois

SWEETHEARTS OF RHYTHM WANT CAREERS; NOT MARRIAGES

FEB 1 1942

By NELL DODSON

NEW YORK, Jan. 29—(ANP)—The next well-meaning male who calls the International Sweethearts of Rhythm "a good girls' band" is going to find himself being given what is known in more polite circles as the bum's rush."

The 15 pretty girls who make up this all-female organization want to be recognized as musicians, not just girl musicians, and if the reception theatre audiences gave them on their second New York appearance at the Apollo theatre here is any criterion, they're going to get their wish a lot sooner than they expect. The report began going the rounds right after the opening show that the girls were doing a pretty fair job of knocking the jitterbugs into the aisles. Any band who can get a rise out of that crowd is far from being on the corny side.

FEB 1 1942

In fact, by time the grapevine got to working full force, men musicians from the name bands in town and playing in New York, began to ease furtively into the Apollo. I say "ease" because the boys just didn't want to be accused of being that interested in brass and reed a la skirt. Most of them hadn't even taken the throuble to hear the band on its last appearance here, but the girls brought a vastly-improved crew with them this time; they're definitely on their way.

The thing that impresses one most both on and offstage is their lack of glamour trappings, and their femininity. Too many girl musicians make the mistake of trying to dress and act like men, and as a result they appear both hard and unnatural. The Sweethearts of Rhythm are sepia counterparts of the famous all-girl white band led by Phil Spitalny, and the band is run a great deal on the same basis.

Starting out as a college band at Piney Woods school in Piney Woods, Miss., the group turned professional in 1941. At present they are booked out of Washington, D. C., where they have a home. The home is a two-story eight room house which they have converted into a sort of dormitory, making use of the double-decker beds common to sorority and frat houses. On road tours, they are chaperoned by a very personable Fisk graduate, Mrs. Jones, and she's understanding but firmly capable of handling her girls. Smoking and drinking are prohibited, which may account for the freshness and verve of the kids. Mrs. Jones sees that they get plenty of sleep and rest, so whenever possible while on the road they stay at Y. W. C. A.'s. In New York, they stayed at the Hotel Theresa, but the usual night club and dawn homecomings indulged in by visiting celebrities were not part of the routine.

They travel in pullman buses, and have learned how to jump right from bus to bandstand as men musicians have to do. Their wardrobe is a bit of a problem because instead of the usual pants worn on the stand by girl bands, they prefer long dresses of the evening gown type. The trouser uniform is more practical, but not as feminine.

FEB 1 1942

Get Along Well Together

They get along exceptionally well together, and boast that they've never had a fight. They all like to read and go to movies. Sometimes they take a postman's holiday and attend a dance. Their reading material includes all the popular current magazines, and the pictures mags like Look and Life are favorites. The colored weeklies get a lot of attention because they like to follow the doings of other bands, particularly Jimmie Lunceford who is their favorite. Glenn Miller gets their vote among the white bands.

Ages of the girls range from 18 to 23, and three of them are married. The mention of marriage brought up the question of what will happen when romance enters the picture.

'Well," one of them told me, "So far we haven't had any trouble, but I think that if it came to a toss-up between marriage and our band career, everyone of us would take a career!"

"Are you sure?" I asked.

"Definitely," came the reply without a moment's resitation. "We meet loads of nice fellows and have a lot of chances to go out, but nobody is head over heels in love,—so far!"

FEB 1 1942

There seemed to be a large number of young men cluttering up the backstage waiting room, at the Apollo, but they didn't appear to be getting any too satisfactory results. Even some of the boys from Les Hites' band didn't seem to be making their usual romantic progress.

Judy Bayron, the cute little leader, went out by herself, although the waiting room Johnnies tried their best to encourage her otherwise. Te other girls were either up in their dressing rooms reading, or gathered in groups talking; all were dressed in simple sports clothes and looking just like the neighbor girl next door. I doubt if there was a false eyelash in the whole shebang!

FEB 1 1942

All of them are ambitious to make big-time, but they want to be appreciated for their musical ability, and not just because they're girls with musical ability. Eddie Durham, one of the finest arrangers in the game, does all of their arranging for them. Durham has turned out work for practically every top band, colored and white, and I doubt that he could write a corny note if he tried. Durham's arrangements have added a solidarity and swing to the girls' music. Added to the surprising physical volume and range they get out of their instruments, the new arrangements click. Anna Mae Winburn has recently been taken on as vocalist.

FEB 1 1942

With the war and draft threatening to deplete the ranks of men musicians, the International Sweethearts of Rhythm may find themselves in the big money class very soon, and so in anticipation they are preparing themselves to blow as long, loud and fine as any of the others.

Daily World
Atlanta, Georgia

Only Colored Band To Go In White House

JAN 26 1942

Invitation Comes From Mrs. FDR; Happy About It

JAN 26 1942

By DOLORES CALVIN

NEW YORK—(C)—Louis Armstrong (Ol Satchmo) was the only colored musician selected to hold the fort with his band at the White House, January 30th, on the night of the birthday of President Roosevelt.

Armstrong just celebrated his 25th anniversary as a beadleader in Chicago last November 25th.

JAN 26 1942

Ol Satchmo received the invitation from Mrs. Roosevelt, says his manager, Joe Glaser of Rockerfellow Center here in New York. And he is happy to swing and do his bit for F.D.R.

Right now, Satch is out in Hollywood making that film on his life, "It's All True" with boogie-woogie pianist Hazel Scott. They started on it the first of the year. But Louis will come from the coast in time to make the ball and run right back. He was on tour with the band before he went to the coast, for the musical picture.

Chicago Defender
Chicago, Illinois

Dixon Conducts NBC Orchestra

NEW YORK. — Dean Dixon, the race's greatest conductor, returned to studio 8-H in Radio City Tuesday to conduct the first of two programs in the NBC Symphony orchestra's regular series.

Dixon got his first chance to conduct the symphony in its summer series last year. During the hour of the concert, the young conductor presented music of German, English, Finnish, Russian and Rumanian authorship.

According to critics here, of the white dailies, Dixon conducted as in his formal appearances with skill and authority and the performances were spirited and well coordinated. He was well at home in the Weber and Jaernefelt and the Rhapsody by Enesco was projected with refreshing momentum and gusto.

40a-1942

Paul Robeson Coming To Birmingham

Weekly Review
Birmingham, Ala.
SEP 19 1942

GREAT NEGRO SINGER TO APPEAR AT 16th St. BAPTIST CHURCH ON OCT 21st

SEP 19 1942

What is easily the greatest news of the musical year is the fact that Paul Robeson is coming to Birmingham for the first time in his career on Wednesday evening, October 21st. He will appear at the Sixteenth Street Baptist Church. So well known is the career of this great American, t is hardly necessary to do more than call his name to most people. He was born in Princeton, N. J. His father was a minister and his mother a school teacher. He was always interested in public speaking and intended to follow in the footsteps of his father. His prowess at football at Rutgers which made him an All-American end for two seasons, and his success in amateur dramatics changed his life's plan. His first great success on the stage was in O'Neills Emperor Jones. From on his career has been connected with footlights. He has been acclaimed internationally both as a singer and an actor.

Robeson is being presented in the city by The Crescent Concerts Company of New and the 8th Avenue Branch YWCA. The Crescent Concerts Company of New Orleans was founded by Randolph Edmonds, a pioneer and outstanding figure in the educational theatre. He is also one of our most distinguished playwrights. The company was founded to aid Negro Communities in securing the best in are, and entertainment ,and to help beginners as well as established artists to find an appreciative audience for their talents. The organization aims to extend its services to every large city in the south.

SEP 19 1942

Birmingham is one of the first cities to participate in this experiment. Attracted by its program, Paul Robeson consented to make a tour to help the 8th Avenue Branch YWCA, being conscious of it's obligation to help the community towards the worthwhile things, gladly consented to manage the presentaton in this city.

Globe and Independent
Nashville, Tenn.

To Lecture

PAUL ROBESON, renowned singer, who is to deliver a lecture at an early date at the School for Democracy in New York, on the "Life and Culture of the Negro", stressing his race's contributions to American history.

PAUL ROBESON TO DELIVER LECTURE AT DEMOCRACY SCHOOL

SEP 25 1942

Famed Singer's Subject Will Be "Life and Culture of Negro People"

New York, Sept. 24—(ANP)—Paul Robeson leads a list of distinguished scholars, teachers and Negro leaders listed as instructors and guest lecturers at the School for Democracy, 13 Astor Place, N. Y., during the fall term. Mr. Robeson will step out of the role of singer and actor for which he is internationally known to lecture in the course, "Life and Culture of the Negro People."

One of the very few courses in Negro history given in New York, this course will present the contributions of the Negro people in the building of the American nation and its democratic institutions, and will analyze the historical misconceptions and distortions which have been used to create prejudice and segregation in America.

SEP 25 1942

In addition to Mr. Robeson, the following Negro artists and writers will lecture: Dr. Alain Leroy Locke, professor of philosophy at Harvard university author of "The New Negro" and other books; W. C. Handy, the father of the blues; Langston Hughes, poet; George Murphy, former Washington editor for the Afro-American, now national secretary of the National Maritime Union. The chairman of the course will be Gwendolyn Bennett, a member of the administrative staff of the school and former director of the Harlem Community Art center.

SEP 25 1942

The School for Democracy, founded in October, 1941, during its first year taught more than 3000 adult Negro and white students. The major direction is toward the trade union movement. Its statement of policy indicates that "it was founded to help spread that knowledge and foster that spirit of free inquiry upon which a democratic people's morale must be built."

Included among the staff of 56 instructors and guest lecturers are: Kumar Goshal, East Indian scholar; Dr. Max Yergan, executive director of the Council on African affairs; Jacques Roumain, director of the bureau of ethnology of the republic of Haiti, Dr. Philip Foner, author of "Business and Slavery"; Leo Huberman former labor editor of the newspaper PM; Sergei Kournakoff, military journalist, author of the recent "Russia's Fighting Forces;" Morris U. Schappes, author of "Letters from the Tombs;" Earl Robinson, composer; Dr. Howard Solsam author of "What Is Philosophy?"

Time
Chicago, Illinois

History in Doggerel

SEP 21 1942

Fifty years before Tin Pan Alley became a business machine, the U.S. learned and sang its songs in rowdy taverns, stuffy parlors, minstrel shows, free-and-easies. It got many of them from anonymous buskers who worked for throw money, known only as "the old geezer with the dulcimer" or "the lame fellow who plays the accordion in Franklin Square." It bought most of its sheet music (words only) as penny broadsides, hawked by old men & women on street corners, or in dime songbooks. As the nation's customs, styles, manners and morals changed, so did its songs. Much of the song history of the U.S. since the Civil War is told vividly (sometimes leeringly) in *Lost Chords* (Doubleday, Doran; $3.50) by a Manhattan newspaperman and man-about-town, Douglas Gilbert.

Lightly strumming history's chords, Reporter Gilbert strikes many a reminiscent note:

▶ Lincoln's death inspired *Little Tad* ("God bless the little orphan boy, a father's darling pride"), post-war scorn for the South jelled into the unwarranted *Jeff in Petticoats.* The absurd feminine posture of the late '60s, called the Grecian Bend, was ribbed in a song. So was the style of tasseled shoes.

SEP 21 1942

I fell in love, no not with her,
But the tassels on her boots.

▶ The Homestead steelworkers' strike of 1892 inspired *Father Was Killed by the Pinkerton Men.* And Du Maurier's romantic novel sensation of 1894 brought forth:

Trilby hats and Trilby shoes
Trilby drinks and Trilby booze
Trilby living and Trilby dead,
Trilby pains in the side of your head.

▶ Nineteenth-Century America was uninhibited in joshing racial groups. Among its targets: Irishmen ("McCracken lost an upper lip, McCloskey lost an eye"), Germans ("Der nicest ting as neffer vas Iss valk dot Broadway down"), Jews ("Oh! what a show of noses, among the Sheenies in the sand"), Negroes ("A dark night, a nigger and a chicken, You can bet that they are mighty close friends"). Likewise open and to the point was it on the recurring theme of boy & girl. Instead of *Did You Ever See a Dream Walking?* It went to bat with:

SEP 21 1942

I kissed her and caressed her,
Up at Jones's Wood.

▶ Vaudeville houses and cabarets of the '80s and '90s echoed with tear-jerkers: *Cradle's Empty, Baby's Gone* (Later parodied in *Bottle's Empty, Father's Tight*), *A Little Faded Rosebud in Our Bible, The Little Lost Child, The Letter That Never Came.* Thoroughly popular was Felix McGlennon's *That Is Love*:

Dashing down the street there comes a maddened horse.

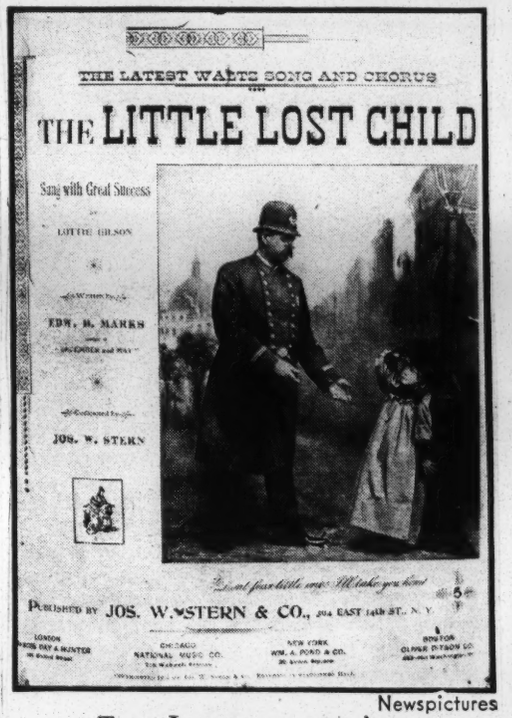
* In 1930 when Jimmy Roosevelt was courting his since divorced wife, Betsey Cushing, Ruby Newman played *The Man I Love* so many times that it became the inevitable theme song when he played at their wedding reception.

Out the father rushes with resistless force,
Saves the child, but he lies there a mangled corpse—
That is love—that is love.

▶ Morals found expression in songs of fallen virtue (*The Picture That Is Turned Toward the Wall*) and tippling ("When you stumbled and fell in the hallway, I knew you'd been drinking again"). But with the turn of the century music publishers drew the line at ballads about sin. When Lyricist Arthur J. Lamb submitted *A Bird in a Gilded Cage* in 1900, Louis Bernstein refused to take it until the bird was changed from a kept woman into an old man's wife.

SEP 21 1942

Behind the motley songs were a motley crew of people, ephemeral but intriguing. Most amazing entertainer of the '90s was Mama Lou, gnarled, coal-black songstress in a St. Louis brothel. (Paderewski was once taken to hear her sing, became


THE LATEST WALTZ SONG AND CHORUS
THE LITTLE LOST CHILD
Sung with Great Success
LOTTIE GILSON
EDW. B. MARKS
JOS. W. STERN
PUBLISHED BY JOS. W. STERN & CO., 104 EAST 14th ST., N. Y.

Newspictures

TEAR-JERKER OF THE '90S
Also Bottle's Empty, Father's Tight.

captivated.) A wellspring of melody, Mama Lou emerges as the probable source of three hits of the '90s: *Ta-Ra-Ra-Boom-Der-E, There'll Be a Hot Time in the Old Town Tonight,* May Irwin's *Bully Song.*

By the time ragtime and jazz appear on the U.S. scene, Author Gilbert's heart is no longer in his work. He complains (choosing to ignore such items as *Begin the Beguine, Stardust, Can't We Be Friends*): "Melody is the blood stream of song, and for 25 years it has grown thinner and thinner." He catalogues *Yes, We Have No Bananas* not as healthy U.S. tomfoolery but as a sign of "sultry sophistication, jittery and befuddled."

SEP 21 1942

But if the tunes of the '70s, '80s and '90s were nobler and more beautiful, the quoted lyrics, vivid and picturesque as they are, give few hints of it. *Lost Chords* leaves the reader wondering whether Author Gilbert, in his comment on *Dixie,* has not hit on an important near-truth—the clue to the popularity of most pop songs: "The words don't mean anything, but there is a skin-prickling element in the melody."

Peoples Voice
New York, N. Y.

John Kirby Wins His Long Fight; Band Goes Into Waldorf-Astoria

SEP 26 1942

John Kirby's dream of two years has come true. It has been definotely announced that the "world's greatest little band" will go into the Lounge Restaurant of New York's Waldorf-Astoria hotel, one of the swankiest hotels in the world, on October 15 to replace Evelyn Tyner. Kirby has been fighting for the Waldorf spot for a long while. Several times it almost came through, then something turned up to prevent the booking, but John kept on trying and hoping, and building his great little band into an even greater one. His great triumph on his recent engagement in the Rump Room of the Ambassador Hotel in Chicago was the wedge that opened the final way into the Waldorf.

SEP 26 1942

It's a personal triumph for Kirby. He's fought like an angry bull to maintain certain standards for his band; he's "Uncle-Tom-ed" to no bookers, he's sacrificed and has stood his ground. Now he's won. Every musician and bandleader in the business should take off his hat to him and to his boys because he's proved what professional dignity, a level head, and dogged determination can accomplish—ND.

Washington Post
Washington, D. C.

D.A.R. Invites Marian Anderson To Sing in Constitution Hall

SEP 30 1942

By Genevieve Reynolds
The Post Club Editor.

SEP 30 1942

The National Society, Daughters of the American Revolution, yesterday invited Marian Anderson, internationally known colored contralto, to appear in a benefit concert at Constitution Hall some time in the near future. Entire proceeds of the performance will be turned over to an accredited war relief organization to be named later.

During the summer, the organization considered plans to offer Constitution Hall for a number of benefit performances to aid war relief. Miss Anderson was selected by the executive committee of D. A. R. to be invited for the first benefit. The invitation came following a request of Miss Anderson's manager for concert appearance.

SEP 30 1942

In 1939, the D. A. R. and the colored contralto became focal points of a controversy concerning the singer's appearance in Constitution Hall on Easter Sunday, April 9. The controversy led Mrs. Roosevelt to resign from the organization. Secretary of the Interior Ickes then arranged for the concert at the Lincoln Memorial.

SEP 30 1942

Several members of the society declared yesterday's announcement will not be popular among members at large. Refusing to be named, one of the members said the "society's decision on the matter is sure to create dissension among the members. However, I don't think it is important enough to cause any flurry outside the ranks."

On Constitution Day, September 17, the D. A. R. sponsored a benefit performance in New York City called "Cavalcade of Stars." Proceeds went to the USO and Save the Children Federation.

Pittsburgh Courier
Pittsburgh, Pa.

MURIEL RAHN SNAGS ANOTHER CONTRACT

AUG 22 1942

NEW YORK, Aug. 20—The old adage about "it never rains but pours" was aptly applied to Muriel Rahn, young concert soprano, as she signed a contract this week to appear with the Chicago Symphony Orchestra in the famous open air Grant Park concert series which are held during the summer months for music lovers of the Windy City.

This, on top of having been selected to sing the leading role of the all-colored version of "Carmen" to be produced by Oscar Hammerstein II, and to play a highly important dramatic role in the Alfred Lunt-Lynn Fontaine production of "The Pirates."

WILL PERMIT FALL CONCERTS

Both the latter contracts will permit her to sing a limited number of concerts during the fall season.

AUG 22 1942

Last January, Miss Rahn became the first Negro singer to appear in opera with an all-white opera company at Carnegie Hall. She won the opportunity to do so by competing and winning out in an audition with more than 250 young white singers. The opera was "The Abduction From the Seraglio" by Mozart and was presented by the National Orchestral Association of New York City of which she is the only Negro member.

Daily World
Atlanta, Ga.

Marriage Rumor Denied By Miss Marian Anderson

OCT 4 - 1942

Famed Contralto Accepts Offer Of Constitution Hall Concert

OCT 4 - 1942

LOS ANGELES—(ANP) — Marian Anderson, famou contralto, denied rumors that she had secretly wed, in a exclusive interview with Jacqueline Woods, Associated Ne gro Press writer, during a luncheon in the Blue Room im mediately after launching of the 10,500-ton S. S. Booker Washington which Miss Anderson had christened.

OCT 4 - 1942

Several weeks ago an item appeared in a gossip column conducted by Walter Winchell to the effect that the noted singer would surprise the nation with announcement of an imminent marriage. The item grew into a story that aroused widespread interest.

Miss Wood, who acted as chairman of the program committee for the launching said she very pointedly posed her question to the singing star who expressed anxiousness to end circulation of the story. When pressed for a commtment on whether or not she is engaged Miss Anderson merely smiled which was interpreted by the interviewer as an affirmative admission.

Later during the luncheon Miss Anderson said she had accepted an invitation extended by the Daughters of the American Revolution to sing in Constitution Hall, Washington, D. C., for the benefit of the war relief fund.

OCT 4 - 1942

The DAR was the target of severe criticism of wolrd-wide scope two years ago when it refused to allow Miss Anderson use of the hall for a concert because she is a Negro. Mrs. Eleanor Roosevelt, wife of the President, resigned from the association as a stinging protest to the ban.

According to information received from DAR headquarters in Washington the invitation resulted after Miss Anderson's manager had made request for use of the hall for a concert.

Advertiser
Montgomery, Ala.

Marian Anderson Invited By D.A.R.

SEP 30 1942

WASHINGTON, Sept. 29.—(AP)—The Daughters of the American Revolution today invited Marian Anderson, world famous negro contralto, to appear in Constitution Hall in the first of a series of war benefit concerts.

Three years ago the D. A. R. refused to permit the singer to appear in Constitution Hall for a concert on Easter Sunday, April 9, 1939.

SEP 30 1942

Mrs. John Bayley O'Brien, D. A. R. press chairman, said the invitation extended today followed a request from the singer's manager that she be allowed to give a concert in the Hall.

In 1939 after the refusal of the organization to let the singer use Constitution Hall, Mrs. Franklin D. Roosevelt resigned from the organization.

Constitution
Atlanta, Georgia

DAR Invites Anderson To Sing in Concert

SEP 30 1942

WASHINGTON, Sept. 29.—(AP) The Daughters of the American Revolution today invited Marian Anderson, world-famous Negro contralto, to appear in Constitution Hall in the first of a series of war benefit concerts.

Three years ago the DAR refused to permit the singer to appear in Constitution Hall for a concert on Easter Sunday, April 9, 1939.

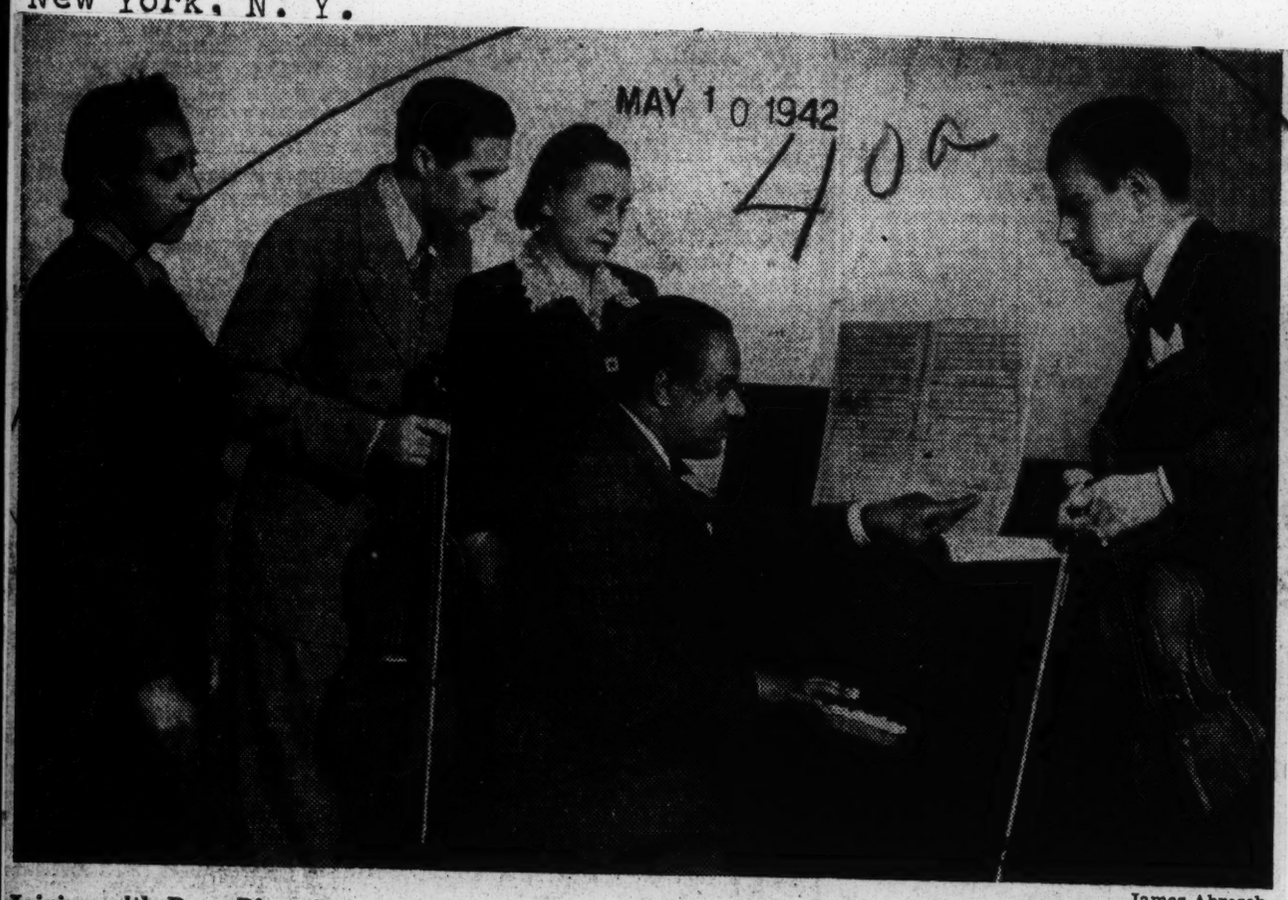
Mrs. John Bayley O'Brien, DAR press chairman, said the invitation extended today followed a request from the singer's manager that she be allowed to give a concert in the hall.

In 1939, after the refusal of the organization to let the singer use Constitution Hall, Mrs. Franklin D. Roosevelt resigned from the organization.

SEP 30 1942

Ten days later the DAR president, then Mrs. Henry M. Robert Jr., said the bar against use of the hall by colored artists had been adopted in 1927 because "experience showed the society could not go contrary to or further than the customs existing in the city in which its properties were located."

40a-1942
New York Times
New York, N. Y.


MAY 10 1942
400

James Abresch

Joining with Dean Dixon in a concert of his New York Chamber Orchestra at Town Hall tonight: Virginia Lewis, mezzo-soprano; Emanuel Vardi, viola; Vivian Rivkin, piano; Mr. Dixon and Maurice Wilk, violin.

My Day

By Eleanor Roosevelt

MAY 12 1942

I heard four young American artists last night, Mr. Maurice Wilk, violinist; Miss Virginia Lewis, mezzo-soprano; Mr. Emanuel Vardi, viola, and Miss Vivian Rivkin, pianist, in a concert at Town Hall, arranged and conducted by Mr. Dean Dixon with the New York Chamber Orchestra.

All the artists were excellent and the program was delightful. We should be thankful that, in our country, we can still give young artists an opportunity to be heard. The arts are the one avenue not blocked by the hate which comes with war. I think we should give every art expression our support whenever we possibly can.

MAY 12 1942

The weather the last two days has been perperfectly delightful. The voices of the children playing in Washington Sq. float into our windows to add a pleasant background to our thoughts.

Yesterday was pleasant for many reasons besides the weather. Elliott and his wife, and Franklin, Jr., spent many hours of the day with me and we were able to catch up on months of separation.

We listened to Mr. Winston Churchill's speech. One hopes that his solemn warning to the Germans against the use of gas in Russia will have an effect, for to add this horror to the horrors that aerial warfare has already brought would be sad indeed.

MAY 12 1942

To enter and leave our ports today is a dangerous proceeding. We citizens along the seacoasts should be deeply grateful for the safety which the air patrols bring us. The blimps and the small patrol planes sight many a submarine. One by one, as they pick them off, it is safer for the ships to go in and out and there is less likelihood that our coast towns will wake up to find themselves being shelled.

* * * *

This morning I looked at the photograph of the new air-raid warden's coverall, as shown in the newspapers, and it certainly seems practical and easy to identify. I still pray that we shall not be put to the test of a severe air raid, and yet I am sure that if the day comes, we shall take it calmly.

Hot Guy.

Newsweek

One afternoon last week New Yorkers who dialed WMCA heard Guy Lombardo's theme song and the voice of Joe O'Brien announcing the usual fifteen minutes of recorded music by the Royal Canadians. Dayton, Ohio

Then, instead of "the sweetest music this side of heaven," there came a torrid boogie-woogie number called "White Heat," played by Jimmie Lunceford and his band, notorious hot-jazz specialists. The music continued white-hot until near the end of the program when O'Brien blandly announced: "And now a few words from Guy Lombardo." The recorded voice of Dinah Shore emerged, plugging Defense Bonds.

APR 13 1942

Lombardo fans promptly blocked WMCA's switchboard with complaints. WMCA then apologized; it had all been an April Fool joke. O'Brien saved his job when he explained to station executives that studio co-workers had been in cahoots with him.

Washington Post
Washington, D. C.

PAUL ROBESON

Paul Robeson Will Sing Here Tonight

MAY 10 1942

Paul Robeson, American Negro baritone, will give a recital tonight in Riverside Stadium for the benefit of the Highlander Folk School at Monteagle, Tenn. Additional attractions announced by Manager C. C. Cappel for this event are Ruddie Ledbetter, who will sing Negro work songs and ballads to his own accompaniment on the 12-string guitar, and Sam Terry, blind Negro harmonica virtuoso.

MAY 10 1942

Versatility has marked the career of Paul Robeson. His remarkable ability in acquiring a speaking knowledge of language after language, and to sing them all well, was the subject of a recent article in the New York Times. A star athlete and an outstanding student at Rutgers College, he has since been successively an actor, a student of folk literature, a moving picture actor, a recitalist and an operatic singer.

MAY 10 1942

His program for tonight is announced as follows: "Lord God of Abraham" from "Elijah" (Mendelssohn), "Jerusalem" (Hubert Perry), "Now Sleeps the Crimson Petal" (Roger Quilter), "No, John" (Traditional), "Farewell, My Son, I Am Dying" from "Boris Godunov" (Moussorgsky), "Reverie of a Young Peasant" from "The Fair at Sorochinsk" (Moussorgsky), "The Flea" (Moussorgsky): four spirituals, "I'm Going to Tell God All My Troubles," "Ezekiel Saw the Wheel," "Balm in Gilead" and "Joshua Fit the Battle of Jericho."

New York Age
New York, N. Y.

Paul Robeson Makes First Tour Of Far South; Sings In Tenn.

MAY 9 - 1942

Paul Robeson, great artist and idol of millions of people throughout the world, made his first trip into the deep South where he held spell-bound an audience of 2,500 Negro and white Southerners who filled the War Memorial Auditorium at Nashville, Tenn., when he spoke and sang at a concert sponsored by the Southern Conference for Human Welfare on April 21.

Mr. Robeson spoke forcefully for a united nation at this time of great national crisis and the absolute necessity to utilize the creative capacity and brains of the Negro people. "A tremendous responsibility retss upon the Government and upon management and labor to see the full integration and use of the creative capacity and brains of my people for this urgent need," he said.

MAY 9 1942

The great American moved his audience when he appealed passionately to "use all our efforts to fight fascism" and called for the immediate release of Earl Browder from Atlanta prison.

"As I came thorugh Atlanta, Georgia, for the first time the other day," Mr. Robeson said, "I though sadly of one American who five years ago and more say clearly and spoke out courageously against fascism, warning our people of what lay ahead. Today he lingers in Atlanta Penitentiary. But I hope that he will soon be

free to take his place in the ranks of America's fighting people. I refer to Earl Browder."

He emphasized the great need for a quick defeat of the Axis powers who are the enemies of freedom and who are trying to creat disunity amongst the American people. These fascist forces, he said, "I have seen them in other lands, would sow disunity, create race wars, crucify labor. Let me say this, taht he who creates disunity today can only do so with fascism in mind."

Mr. Robeson rendered many of his beautiful songs to the delight of the audience and was called back to the stage innumerable times. He also rendered the famous "Balad for Americans" with the Fiske University choir singing the chorus.

Afro-American
Baltimore, Md.

Robeson, Maynor in First Big 10

MAY 23 1942

NEW YORK—Marian Anderson, Paul Robeson and Dorothy Maynor are listed among the nation's ten outstanding concert and opera stars whose incomes hit above the $100,000 mark during the past season, according to a national trade journal of the entertainment world.

Miss Anderson's income, set at $140,000 for concerts, plus radio and record fees, placed her in fifth place below Nelson Eddy, who leads the list, followed by Lily Pons, James Melton and Richard Crooks.

Robeson, Maynor Up

Mr. Robeson and Miss Maynor placed ninth and tenth respectively to Albert Spaulding, Yehudi Menuhin and Lawrence Tibbett.

Eddy's activities brought him more than $350,000 for the period between last October and this May for first place. Miss Pons received a total income of $250,000, with Melton a close third. Crooks drew $3,500 a week for 39 weeks on the Firestone Hour, gave 75 concerts and made 50 phonograph records which brought him $200,000.

With Miss Anderson in fifth place, Spaulding placed sixth; Manuhin, seventh and Tibbett, eighth. Mr. Robeson did one movie, plus radio appearances and concerts, with Miss Maynor also on radio and concert time which put both well above the $100,000 mark.

Following the first ten in order, are: Helen Jepson, Grace Moore, Josef Hoffman, Artur Rubinstein, Jose Iturbi, Charles Kullman, Lauritz Melchoir, Ezio Pinza, Gladys Swarthout and Bidu Sayao.

Washington Post
Washington, D. C.

Robeson Sings Here Tomorrow

MAY 8 - 1942

Paul Robeson, famous Negro baritone, will be heard in a song recital tomorrow at 8:30 p. m. at the Riverside Stadium in a program for the benefit of the Highlander Folk School, Monteagle, Tenn., a unique educational institution founded 10 years ago to perpetuate the customs, arts and crafts of the South.

Mrs. Roosevelt heads a notable group of sponsors for the recital.

The Highlander school, located atop Cumberland Mountain, is attended by some 500 resident students, who take courses in creative writing, economics, history, and labor and social legislation as it concerns the development of the South. Prominent educators and authors volunteer their services and not only teach, but also help with the daily chores such as washing dishes and hoeing corn.

In addition to the resident students, day students from nearby sections attend classes in folk-singing, pottery making, wood-carving and other handicrafts, native to the mountain regions of Tennessee.

Myles Horton, director of the school, and his wife are in Washington for the recital. Mrs. Horton, who collects the age-old folk-songs of the Tennessee mountains, took part in the first two performances of the Washington Post Folk Festival at Constitution Hall, scoring a hit with her rendition of "The Farmer's Curst Wife," originally an English ballad.

Horton explained that no exams nor degrees are given at the school. "People who come to the school do so because they want to learn. No inducement is necessary," he added.

"Rarely Beautiful" Voice

CHICAGO.—Muriel Rahn, fast-rising young New York soprano, was hailed by the Chicago press last week after her concert at the Studebaker theatre, as one of the finest young artists to be heard in the Windy City this season. Cecil Smith, ace music critic of the *Chicago Tribune*, usually a conservative appraiser of voice wrote:

"Miss Rahn possesses one of the rarely beautiful voices of this generation . . . superb in its concentrated intensity . . . radiantly full and round."

New York ?

Herman Devries of the *Chicago Herald-American* was equally enthusiastic: "Once in a lifetime there emerges among the multitude of voices trained and heard, one that is outstanding in its perfection. Such a one Muriel Rahn, Negro dramatic soprano, revealed to us. . . ."

MAY 16 1942

Cassidy of the *Chicago Sun*: "Once in awhile the routine of debut performances is interrupted by the arrival of an exciting talent. . . ."

Birmingham, Ala., Age-Herald
May 15, 1942

Symphony Plays First Concert For Negro Audience

BY W. R. LYNN

Symbol of national unity and sharing in this time of external threat, the fine work of the Birmingham Civic Symphony Orchestra was enjoyed by an all-Negro audience here for the first time Thursday night at the Municipal Auditorium.

The orchestra, under the leadership of Dorsey Whittington, may be commended for having done some of its best playing of the season.

Alice Chalifoux, harpist with the Cleveland Symphony Orchestra, and Coreania Hayman, Negro soprano of Birmingham, were featured as soloists.

The audience was comparatively small, but those who attended showed much appreciation and consideration.

Miss Chalifoux, whose home is Birmingham and who had appeared in two concerts here previously this week, again played with skill and effect. The selections in which she was featured with the orchestra were Debussy's "Sacre and Profane Danses" and Chabrier's "Espana Rhapsody."

The vocal soloist who is a music instructor at Greater Payne University in Woodlawn, revealed unusual vocal quality and power and considerable possibility in her singing of the aria, "Ah, Fors e lui che l'anima," from Verdi's "La Traviata," Robyn's "A Heart That's Free," and as encores, Rogers "A Star" and Johnson's "City Called Heaven."

Accompanying the singer at the piano was Curley J. Parrish, National Youth Administration Negro project coordinator at the Slossfield Recreation Center, who has studied music as a hobby since a child. His playing blended nicely with the singer's voice.

The orchestra also included Rossini's "William Tell" overture and "Largo" from Dvorak's "New World Symphony" in its offerings.

Tribune
Philadelphia, Pa.

'Our Blanche'

Child And Adult Curiously Mixed In Piano Prodigy

MAY 23 1942

The whims and actions of an average nine-year-old child as far as her everyday life is concerned, the poise and capability of an adult where her professional life is concerned.

These words describe briefly little Blanch Burton, child pianist, for whom music critics have already predicted a brilliant future.

MAY 23 1942

I listened to her play a composition Wednesday which seemed to require the strength of a grown man because of its heavy crescendo notes. Blanche, little, thin, played it most effectively, and during single hand passages managed to wriggle off a ring on her other hand that was hindering her hand movement!

Proud of Scrapbook

The child in her interested me as much as the adult in her. Happily she is not all adult. She showed me her scrap-book with pardonable pride.

"Don't I look terrible there," she exclaimed at the sight of one unflattering picture, and nothing would do but that she must read an article she had "never seen" before, although her mother assured me it had been there for some time.

"Mother, please don't make my bows too big", she pleaded (Her mother was dressing her in preparation for a music lesson at a downtown studio). "All the girls laughed at Carol Ann's bows because they were too big", she added.

Mathematics Her Hobby

I asked her what she wanted to be when she grew up. "I want to be a concert pianist", she said firmly, then musing, "and after I'm a concert pianist for a long while, I want to be a mathematician. That's because I like arithmetic, but I'm not going to do any problems," she said emphatically. (Her mother explained to her that she couldn't be a mathematician unless there were problems, but Blanche looked doubtful).

She is a quiet, refined little girl, and took no part in the conversation unless asked a question. During the interview she played with one of her dolls.

MAY 23 1942

That is the child in her. The adult is very impressive. Now, only nine years old, she has already performed in two recitals. She was presented when she was seven years old by the Philadelphia Music Appreciation League, at the Haven Methodist Church, 23rd and Oxford streets, on November 1st, 1940.

Audience Overflowed

Her second recital was given April 30th, under the auspices of the allied clubs of the Vine Street Baptist Church, and the house was so packed that the Sunday School room had to be opened to care for the overflow of people.

Since last June she has been studying at the Ornstein Music School, 251 south 18th street, and is under the tutelage of Mrs. Ornstein herself, child specialist in music. Sometimes Mr. Ornstein gives the lesson.

Although as yet she has done no composing, she has a piece in her own arrangement. This selection, "Silent Night", was arranged when she was six years old.

MAY 23 1942

Playing Since Two

Blanche has been playing the piano since she was two years, nine months old. Her mother, Mrs. Blanche Taylor Burton, likes to remember how little Blanche learned the keyboard in a high chair, and how "she could sing and play the alphabet before she could recite it correctly."

Mrs. Burton, a pianist herself, and teacher of music, taught Blanche up to her entry into the Ornstein School. "I felt that I had gone as far with Blanche as I should go," she said, "and that hereafter my role would be that of adviser and assistant rather than teacher. She will receive many

art student, likes the work on the friezes, and contributes much to the entertainment of school life.

In February, 1941, she appeared on a Negro History Week program before 18,000, and won the acclaim of many.

And yet another triumph is in the offing, although it cannot be revealed at this time. But you'll be hearing more of Blanche Burton, age nine.

TTH.

tant.

A student in the Stevens School of Good Art Student

Practice, Blanche exhibits even more her artistic nature, for she is a good

ries about Blanche's eating habits. claims she is much too thin and active. Some of that energy is released in the fast-tempo compositions that Blanche likes best.

Like all mothers, Mrs. Burton wor-

hours' practice a day.

than teacher. She will receive many

40a-1942

Robeson Packs Lewisohn Stadium

Variations on a Canadian Theme, by Henry Brant, Has Premiere

New York World Telegram
New York, N.Y.
JUL 13 1942

By LOUIS BIANCOLLI.

Record-breaking Paul Robeson packed the Lewisohn Stadium to the tune of 16,000 music fans Saturday night, a sweet tune to all ears, beginning with the box-office listening post, a laggard participant of late. The attendance topped all previous turnouts this summer. Alexander Smallens conducted.

The Negro baritone, in fine, resonant voice, had the crowd with him from the opening notes of the aria, Lord God of Abraham from Mendelssohn's Elijah. The selection was smartly greeted, as was the somberly effective King Saul ballad of Moussorgsky, coming next.

* * *

Ballad for Americans.

But the real treat was the Robinson-LaTouche Ballad for Americans, featuring Mr. Robeson as soloist, with the American People's Chorus supporting. The Negro star has been the patriotic chant's chief balladeer and the choral unit has itself rolled up a total of 113 enderings.

Saturday night's version went briskly. Mr. Robeson was a jolly hail-fellow spokesman of the ballad's main thesis of American ideals. The chorus poured out antiphony with like fervor and Mr. Smallens kept the orchestra chattering lively comments on the high spots of American history.

Later Mr. Robeson returned for a sheaf of songs, ending with the anguished Chassidic Chant arranged by J. Engel, a favorite number in the Negro singer's repertory.

In keeping with the evening's choice of soloist, Mr. Smallens opened the program with a lilting reading of Gilbert's Comedy Overture on Negro Themes. The overture dates back some decades, but still bears a fresh luster of homespun melody and rhythm.

As a salute to our Nor[illegible] ally, the program featured Henry Brant's Variations on a Canadian Theme, a world premiere. The Canadian-born composer will be remembered as music-scribe for William Saroyan's wild-eyed ballet, The Great American Goof, seen and heard several seasons back.

Possibly the selection of the Canadian national hymn, O Canada, for a theme slightly stymied Mr. Brant in reeling off a whole set of variations. The theme held up stoutly for the first handful of restatements, then lagged and staggered to a final gasp. Some of the scoring, though not enough, was fetching in its color contrasts. Mr. Brant has done better.

Liszt's Les Preludes and Tschaikowsky's Nutcracker Suite rounded out the bill.

* * *

New Sowerby Overture.

Last night's program sandwiched a local novelty between Rimsky-Korsakoff's Scheherezade and Sibelius' Second Symphony. The piece was a new Concert Overture by the Chicago composer, Leo Sowerby. Though by no means dwarfing either repertory standby, the work held its ground stanchly.

Mr. Sowerby believes in clearly thinking out a musical idea and then stating it clearly. Confessedly, he never worries about style, idiom or labels. "God willing," he says, "I write simply."

The fresh vigor and bustling directness of style shown in the new overture amply bore out Mr. Sowerby's thesis. Like other recent American works, it belongs in a rollicking new trend favoring a crisp outdoor idiom. Mr. Smallens caught its spirit.

Music Tonight
Stadium Concerts

Philharmonic-Symphony Orchestra
Conductor, Alexander Smallens
Soloist, Bronislaw Huberman, violinist
Tonight at 8:30.

Overture to Rosamunde——Schubert
Invitation to the Dance—Weber-Berlioz
Symphony No. 2 in D major——Brahms
Violin Concerto in E minor—Mendelssohn

(If weather is uncertain, tune in WNYC at 5, 6 or 7 p. m. for possible Stadium cancellation.)

Goldman Band

Conductor, Edwin Franko Goldman
The Mall, Central Park
Tonight at 8:30
Bach-Handel Program

March and Chorus, Judas Maccabaeus, Handel
Water Music Suite——Handel
Menuet, Samson——Handel
Zadok the Priest——Handel
Hallelujah Chorus, from The Messiah, Handel
Overture——Bach-Goldman
Concerto for Trumpet——Haydn
Raymond Crisara, cornetist
Sleepers Wake——Bach
Fugue in A minor——Bach
Come Sweet Death——Bach
Jesu, Joy of Man's Desiring——Bach
March (for Brasses)——Bach
Sourree——Bach
Toccata and Fugue——Bach

Washington Tribune
Washington, D. C.
OCT 10 1942

Paul Robeson Speaks Here to Over 1,500

OCT 10 1942

Paul Robeson turned orator Tuesday night when he appeared at nJohn Wesley A.M.E. Zion Church and told his audience, of more than 1,500, that the Negro, like the Africans and Chinese had to work out their own destiny by working out their common problems.

He pleaded with his audience to seek freedom by integration into American life as any other citizen. He also told them that everywhere he went that he made every effort to represent the Negro. "From my football days to now I have always shown that selfish attitude where my people were concerned," spoke the celebrated singer.

OCT 10 1942

He told his hearers that the struggle of any Negro was the struggle of the whole race. "We must join in an effort to aid the common people of our group," shouted Robeson. He closed his speech by saying the hope of the Negro rests in the rank and file.

The recital was a typical Robeson rendition. Te sang selections from Mendelsshon, Beethoven, Garat, and Burleigh. The high point of the recital was the duet of his accompanist, L. Brown, and Robeson, when they sang "Ezekiel Fit de Battle ob Jericho" and "Ezekiel Saw de Wheel." He closed the program with "Old Man River." He also sang quite a few Russian songs.

Lawrence Brown was at the piano with Mrs. Sadie Hoffler Hamilton, organist.

OCT 10 1942

Peoples Voice
New York, N. Y.

Unknown Singer Electrifies His First New York Audience

Edward Lee Tyler created nothing short of a sensation when he sang on the Coffee Hour program at the Defense Recreation Center a couple of Sundays ago. His voice is so unusual that PV interviews him this week.

Tyler, who was born in Eufala, Ala., won a scholarship to Tuskegee when a white southerner, a member of the school's trustee board, heard him singing in a cornfield and went to find out who possessed such a magnificent voice.

At Tuskegee, he majored in languages so that he sings in French, German, Italian, Hebrew, Russian, Hungarian and speaks French, German and Italian.

"I've done just about everything. Picked cotton in Alabama earning 50c a day. I used to walk from Eufala to Headland—that's fifty miles, in order to get jobs. I was a migratory worker—the jobs would last about four weeks. And I slept in barns in order to keep my expenses down. I heboed from Alabama to Cleveland," he stated.

He didn't know anyone in Cleveland and like many other small town boys arriving in big cities he had no luggage. The Wayfarers Lodge gave him room and board for three days. At the end of the three days he went to see Salzinger, German teacher whose name he'd seen in a newspaper.

Salzinger's daughter told him, "You'll have to pay for an audition."

As he had no money he simply waited all day until Salzinger returned home. Salzinger rewarded his patience by charging no fee. He was so impressed by his voice that he took him to Mrs. A. D. Baldwin, a white woman who has given liberally to Tuskegee. She gave Tyler a $1,000 scholarship to study with Salzinger and took care of his expenses until he got a job with the Federal Music Symphony (WPA). He's been living in Cleveland for seven years studying and taking lessons. He's been in NY about six weeks, wondering how to make the music world aware of his voice.

"Mrs. Baldwin, who gave me that first scholarship, was to have financed a Town Hall concert for me, but died in the latter part of May. Everyone advised against my coming to NY to try to get a hearing but I came anyway. Time kept passing and I wasn't getting anywhere fast—no one had heard me sing."

Fate in the form of PV's Fredi Washington took a hand at that point. A letter from Cleveland urged PV to do something about getting Tyler heard in and around town. In the last few days Tyler has sung on the Coffee Hour program at the Center, Henry Simon of PM has made recordings of his voice which John Hammond has heard and praised and he has two important auditions coming up immediately.

Peoples Voice
New York, N. Y.

Anderson Accepts DAR Offer, If---

OCT 10 1942

Marian Anderson, internationally famous contralto, has accepted the invitation of the Daughters of the American Revolution (DAR) to sing in Constitution Hall in Washington. But in accepting she included the proviso that no racial segregation in seating arrangement be permitted. 4a

The notification of acceptance was made thru a letter to DAR by her manager, S. Hurok, 711 Fifth ave. This was written last Saturday, but at PV's press time no reply had been received in NYC.

OCT 10 1942

A further condition of Miss Anderson's acceptance to aid a war relief agency was that the invitation to sing this year be regarded as a precedent for future appearances at the hall in the normal course of her annual tours.

Daily World
Atlanta, Ga.

Robeson In Dual Role In "Philly"

Noted Singer Speaks Out Against Beating Suffered by Roland Hayes

PHILADELPHIA, Pa.—(SNS)—Paul Robeson, peerless baritone and fearless in defense of his race, coupled his singing with his outspoken championship of Negroes to make a tremendous hit with an audience which packed to capacity the Robin Hood Dell in this city Tuesday night.

Eleven thousand admirers heard Robeson in recital and enjoyed his artistry so deeply that they thundered applause until he returned to the platform. Some of the patrons began shouting for him to sing the famous "Glory Road."

With simplicity and firmness Robeson announced: "I'll sing any number you people ask but not that one. It is an insult to the entire Negro race."

Earlier in the evening Robeson had gone on record with a vigorous protest against the recent beating of Roland Hayes in Rome Ga.

Pleading for the purchase of defense bonds and stamps, Robeson pointed out that the success of the war effort would serve to eliminate intolerance, adding:

"Recently, one of the greatest singers of the world was insulted and beaten. When you buy these stamps you are helping to stamp out this kind of thing. You are making a world of one common brotherhood."

Pittsburgh Courier
Pittsburgh, Pa.

RACE GREATS IN SONG BOOK OF W. C. HANDY

NEW YORK, August 5—With a two-fold plan in mind, the Handy [illegible] Publishing Company has completed plans and will soon release the first song book of its kind dedicated in songs to the colored heroes of early America.

Under the title "Unsung Americans Sung," the book, which will soon go to press, goes way back in depicting the great achievements of the race. It will include more than 20 songs and the names of more than 100 great pioneers.

Among those whose deeds have found for them a last history in the immortal Hall of Fame and space in the new handy book will be Crispus Attucks, Peter Brooks, Dorie Miller, Florence Mills, Bishop Allen, Robert Motts, Booker T. Washington, Black Patti, Phillis Wheatley, Ira Aldridge and Paul Laurence Dunbar. Also Arthur A. Schomberg, Matthew Henson, Harriett Tubman, Frederick Douglass and Toussain L'Ouverture.

A much honored man, W. C. Handy, president of the publishing company, was among those paid tribute in the current month's edition of The Victorian, a monthly magazine for boys and girls. The issue, dedicated to the 101st anniversary of [illegible] late great friend of unfortunate boys and helpless babies, told of the musical glory of W. C. Handy and revealed some heretofere unknown facts about the "St. Louis Blues," the immortal composition that fathered present American Jazz.

Charleston, S. C. News & Courier
July 17, 1942

Musi[illegible] From Home

Captain William D. Workman, Jr., formerly a reporter for The News and Courier and later manager of WTMA, reports the following incident from Boston:

"I spied a negro brass band blaring forth on the street not far from the Common. I thereupon recounted the fame of Jenkins Orphanage band to my companions, who were duly impressed. At that juncture a dusky lad drew near with the usual hat proffered for offerings. My suspicions were confirmed when I noted the cast-off Citadel trousers he wore and I queried him as to his home. Turned out that the band was the Jenkins outfit, and well up to their usual standard. It may be that the outfit is a bit more tuneful than in the past, or it might be that I was in a particularly receptive mood."

Although Captain Workman's home originally was in Greenville, four years at the Citadel and several years with the newspaper and the radio station made enough of a Charlestonian of him to create a nostalgic feeling for Jenkins band music. One Jenkins band is as good as another, so far as we can tell. We contend that the reason this one sounded good to Captain Workman is that it was like a whiff of pluff mud or a taste of artesian water to one who has been too long away from the Holy City.

Augusta, Ga., Echo
August 1, 1942

Tuskegee Graduate Debuts at Cafe Society

New York—C. Young Edward Tyler, graduate of Tuskegee Institute and a pupil of the Clevland institute of music for seven and a half years, was chosen this week to debut at Cafe society Downtown Thursday, July 23.

At Tuskegee, Tyler, a deep basso baritone, majored in English literature and Languages. Dispite his musical background she has been employed as photographer's runner at the "51 Club". The only job in music he has ever had was as a singer in the Federal symphony in Clevland.

Music critic Henry Simon called John Hammond's attention to the talented young singer and Hammond in turn buzzed Barney josephson owner of the twin Cafe Socie-es about him. Just one audition got Tyler the job!

Chicago Tribune
Chicago, Illinois

Their Choruses in Festival

One of the features of the Chicagoland Music Festival Aug. 15 will be a 3,000 voice chorus composed of choral groups from all over the city. It will be under the direction of Dr. Edgar Nelson and will be accompanied by the 100 piece Festival Symphony orchestra. Representatives of south side groups which will participate, left to right, C. A. Swingle of the Pullman Choral society; Mrs. Mildred Bryant-Jones, director of the choristers; George Calder, director of the Public Service male chorus, Whiting; Mrs. Margaret Quinn-Fox, director of the St. Agnes mixed chorus; Theodore F. Gose, director of the Immanuel girl's choir, and J. Wesley Jones, director of the Metropolitan Community church choir.

40a-1942

Age-Herald

Birmingham, Ala.

Walter Winchell On Broadway

During Mr. Winchell's absence through August, his column is being conducted by guest columnists.

The Hot Stuff Still Has 'Em Coming!

BY WOODY HERMAN

Popular Bandleader and Exponent of the Blues

This is about as ripe a time as any to discuss what's been happening to the business of music while this country and its people roll up their sleeves to give the Axis the haymaker blow.

Before Pearl Harbor you could amble into any of the dozens of musical hangouts in town, draw up a chair, air your own views or kibitz, while a group of sidemen, bandleaders, song-pluggers and just plain hangers-on offered a million predictions of what would happen to the music industry when and if America went to war. The guys who had an "in"—somebody always has an "in"—would tell you solemnly that the business was "going to get the business!" The government was going to take over radio and all we'd hear would be propaganda shows. No more road tours, no more location spots along our coastlines, no nuthin'. Besides which, all musicians were going to be drafted anyway.

* * *

Name Bands Lure Movie Fans

No such things have happened. Bands are still roaming the land on one-nighters, long lines outside variety theaters, presenting "in person" shows, still attest the bandsman's box-office draw, and the jitterbugs are still being sent "outta this world" in ballrooms from Seattle to Brooklyn.

As might have been expected, a few problems have come up to cause the baton-wavers some sleepless nights. Transportation delays, recording shortage, draft of key men have had to be faced—and overcome. As it stands now, however, things are proceeding rather smoothly (knock wood!).

To make the outlook seem more rosy, Hollywood has discovered that name bands lure movie fans, too. The major studios have a flock of filmusicals on deck or slated for production and the bidding is spirited for a top batoneer's signature.

* * *

Hot Jazz Still Popular

Has the war affected music styles? The answer is no. Those who predicted the early demise of swing—they've been doing it for years—have, as usual, been off the beam.

Le jazz hot, as it's fondly called by swingophiles, is still popular with the dance fans. Sweet music addicts will now jump down my throat by pointing out that a few (and a very few it is) bandsmen have added string sections to their outfits and have toned down considerably. You can count those bands on the first few fingers of your right hand.

For the past few months my band has been on tour. We've played the tank towns, whistle-tops, big cities—North, East, South and West, on our way to the Palladium, Hollywood. The locals still ask for the hot stuff. They leave the Latin American rhythms strictly alone. As far as they're concerned, their big-city sisters and brothers can make with the hips. They want to cut a rug.

We've also played at various army camps, naval stations and marine bases. The boys in uniform, as a rule, don't go overboard on the schmaltz stuff, either. Of course, they request soft ballads sometimes, but such requests are in the minority. At any rate, we're always happy to oblige—sweet or hot.

* * *

Popularity Of Blues Constantly Increasing

What delights me, personally, is the ever-increasing popularity of the blues. Some music critics have termed it a revival. 'Tain't really so, because while other styles have been fluctuating, the blues like Ol' Man River, has just gone rollin' along.

My band has been featuring the blues since we first organized back in 1937. Matter of fact, we came to be known as the "Band That Plays the Blues." Don't know why, but that's the style we love best. Maybe it's because the blues is pure American jazz. At any rate, this style has come in for some marked attention recently.

I guess the reason for this can be traced to Hollywood turning out "Birth of the Blues," "Blues in the Night" and, more recently, "Syncopation." Another reason might be that we're living in a highly emotional state these days and blues are just about the most emotional kind of music written. The song "Blues in the Night" was the most successful we ever did.

It's amazing—but true—that the origin of the blues, how it came to be and the people who are associated with this style of music are something beyond the ken of most pop music fans.

Hollywood—and I don't mean to offend—has sacrificed truth for plot appeal in the few times the movies have tried to portray the fascinating story. Soooo, just to keep the records right, here goes for a short discourse on the blues. Imagine learning anything from a bandleader yet. Tch, tch, tch, tch.

* * *

Blues Came Into Being Soon After Civil War

As near as can be determined, the mood indigo began to take form in New Orleans soon after the Civil War, when the freed slaves began to take to wind and string instruments. Almost all played by ear—they couldn't afford to study music.

It was because of this that the blues became such a standout. The musician played by "feeling," or what we usually term "by heart." He faked a tune with his own improvisations, and this inventiveness and musical imagination led to inspired possibilities.

According to the authors of that fine book of jazz, "Jazzmen," the first great blues orchestra was organized by a Negro cornetist named Buddy Bolden. He reached the peak of popularity just after the Spanish-American War. In those days the blues was played in a much slower tempo and the boys would really moan it out.

One of the numbers made popular by Bolden was "Careless Love Blues," a number still in the repertoire of blues bands, by the way. Other New Orleans great men of blues were King Oliver, who helped spread this style all over the country, and Louis Armstrong—Satchmo himself.

At this time, the story goes, the music wasn't being written down, and by the time a number was heard by a musician in places other than New Orleans it had undergone some changes. Thus, in New Orleans and St. Louis they played a slow tempo, and in Texas the tempo was speeded up. Got so you could tell where a musician came from just from listening to his style.

* * *

First Blues Singers

The first blues singers to gain recognition were Bessie Smith, the "Empress of the Blues," and Mamie Smith, no relation. Bessie, who has become a jazz immortal, died in 1936. Both recorded prolifically and their discs are sought after as collectors' items.

Today, such vocalists as Lil Green, Joe Turner, Helen Humes, Ida Cox and "Leadbelly" are helping to maintain the standards set by their famous forerunners.

No story of American jazz can be complete without paying tribute to that famous composer, sometimes called the "Father of the Blues"—William C. Handy. His "Memphis Blues" and "St. Louis Blues" will still be popular with the masses when sweet music buries swing—which it never will. That grand old man of native jazz is to the blues what Irving Berlin is to modern pop tunes.

Funny, but I started out to sum up music as it stands today and wound up talking about the blues. That's just what I always do!—(© 1942.)

Journal and Guide

Norfolk, Virginia

'Skegee Grad Breaks In At Cafe Society

NEW YORK, N. Y. — Edward Tyler, an even deeper basso-baritone than Kenneth Spencer, made his night club debut at Cafe Society recently.

Tyler is a graduate of Tuskegee Institute, where he majored in English literature and languages, after which he spent seven and a half yaers at the Cleveland Institute of Music. That he can, therefore, sing arias and folk songs in several languages should not be a surprise.

Despite this background, Tyler has been employed recently as the photographer's runner at the "51 Club" on West 52nd Street. The only job in music he has ever had was as a singer with the Federal Symphony in Cleveland, a WPA project.

Music critic Henry Simon called John Hammond's attention to Tyler, and Hammond in turn buzzed Barney Josephson, proprietor of the two Cafe Societies, about him. One audition got Tyler the job.

The rest of the show at Cafe Society Downtown consists of Teddy Wilson's band singing comedienne Carol Channing, satorist Elsie Mayehoff, and the perennially exciting boogie woogie pianists, Albert Ammons and Pete Johnson.

Afro-American

Baltimore, Md.

Anne Brown Outdraws Lily Pons in Concert Debut

PHILADELPHIA — Anne Brown, the sensational young American soprano of "Porgy and Bess" fame, opened her concert career with a brilliant appearance at Robin Hood Dell in Philadelphia on Thursday night.

Miss Brown was soloist with the Philadelphia Orchestra in an all-Gershwin program which attracted the largest audience in the thirteen years of concerts at the Dell. Fourteen thousand, two hundred and fifty enthusiastic music-lovers acclaimed Miss Brown. Hundreds had to be turned away. The attendance record, previously established by Lily Pons, was broken by over 1000.

Quoted by Daily

The Philadelphia Inquirer of July 31 wrote: "The most news-making part of the concert was Miss Brown's formal beginning of her concert career, after leaving the cast of 'Porgy and Bess' in which she had sung the feminine title role in both the original and revival productions.

"It was an auspicious start. Miss Brown sang three excerpts from 'Porgy and Bess:' 'Summertime,' 'What You Want with Bes' and 'My Man's Gone Now.'

Afro-American
Baltimore, Md.

Sissle to End Record Stand at Horseshoe

NEW YORK—Sometime during this month, Noble Sissle will terminate his engagement at Billy Rose's Diamond Horseshoe after establishing an all-time record for any name band to hold down one spot at any New York cabaret.

Sissle played for the opening of the Diamond Horseshoe on December 25, 1938 and has played there ever since, during which time it is estimated that more than a million people visiting the Horseshoe have heard the sweet rhythmatic refrains of his orchestra.

The bandleader also has contributed much to the entertainment of soldiers, and produced four shows under the USO which have been touring the army camps. Following his departure from the Horseshoe, Mr. Sissle plans to make a personal tour of the camps throughout the country.

Kansas City Call
Kansas City, Mo.

Baritone Won't Sing Spiritual

Tells Philadelphia Group to Buy Bonds, Stamps

PHILADELPHIA. — After repeated requests to sing "Glory Road" as an encore to his Robin Hood Dell concert recently, Paul Robeson announced to an audience of 11,000 that he would not sing that number because it was an "insult to the entire Negro race."

The baritone had been called back at the end of the regularly scheduled concert and the audience immediately began yelling for request encores.

"I'll sing any number you people ask, but not that one. It is an insult to the entire Negro race.

Earlier in the program while making an appeal for the sale of war stamps, Robeson asserted that a victory for the United Nations would stamp out race hatred and intolerance. He also mentioned the recent beating of Roland Hayes, stating:

"Recently one of the greatest singers of the world was insulted and beaten. When you buy these stamps, you are helping to stamp out that kind of thing. You are making world of common brotherhood.

Daily World
Atlanta, Ga.

Anderson Mural Is Hidden In Capital City

Famed Painting Is Buried In Sub-Basement

WASHINGTON, D. C.—(ANP)—No mention has been made of the completion of the famous Marian Anderson mural, which was to decorate a wall in the new Interior Department building. The mural, painted by a white artist, commemorates the memorable Easter Sunday that Miss Anderson sang on the stairs in front of the Lincoln memorial here in Washigton. The outdoor appearance of the great contralto followed the refusal of the DAR to permit Miss Anderson the use of their huge auditorium, Constitution Hall.

Now complete, the mural, unmarked, unostentatious, is hidden away in the sub-basement, near the entrance to the huge cafeteria. Thousands pass the painting daily, yet few stop to see it and fewer still know what it is.

National interest was aroused in the solicitation of funds for the mural and much ado was made over it, but now it is complete and in place, no official recognition that the mural is complete.

This adds another painting to the magnificent paintings in Washington in which Negroes are portrayed.

Chicago Tribune
Chicago, Illinois

AUDIENCE HAILS MURIEL RAHN IN HER PARK DEBUT

Talented Young Soprano Accorded Ovation.

BY EDWARD BARRY.

Muriel Rahn has much more than her fair share of talent and, altho she elected to make her Grant park debut last night as a singer, she could have done it just as well as an actress if there had been a supporting cast handy. She has two Broadway engagements lined up for next season, and is plainly on her way to national fame.

The handsome young Negress offered soprano solos—mostly excerpts from operas and Negro spirituals—at the lake front band shell last night to the accompaniment of the Ennio Bolognini orchestra. But before a note had issued from her lips she had won the respect of the big Grant park audience by the simplicity and sincerity of her manner.

Effect Proves Superb.

Her singing revealed these same qualities. Even in music of the grade of the "Dich teure Halle" from Wagner's "Tannhäuser" she showed absolutely no trace of the tenseness and artiness which mars the work of so many young singers when they essay an acknowledged masterpiece. She merely put forward what she herself felt to be the true meaning of the music—and the effect was superb.

It was better than that—it was almost overwhelming in the "Ritorna Vincitor," from Verdi's "Aïda," which followed. So thoroly had Miss Rahn mastered the content of the song, so completely did she identify herself with the unhappy Aïda [torn between love of country and love of her country's enemy], that the performance left the realm of play acting entirely and became a passionate revelation of a human mind in torment.

Power of Voice Evident.

In this aria both the power and the flexibility of Miss Rahn's voice were in evidence. She can send out a great forte and she can sink to a grave, thoughtful mezzo-piano without ever giving the impression that these effects are merely manufactured ones. They seem to result directly from the changing moods of the music.

The audience quickly sensed the genuineness of her work and gave her one ovation after another.

Mr. Bolognini and the orchestra not only provided Miss Rahn's accompaniments but also offered several purely instrumental works. There were, among other things, creditable performances of Wagner's "Tannhäuser" overture and excerpts from the same composer's "Lohengrin."

Globe and Independent
Nashville, Tenn.

"Sons of the South" Will Broadcast on Monday Night, August 24

The "Sons of the South," nationally famous quartet of Tuskegee Institute, Alabama, will appear on the government's giant Salvage Program on Monday, August 24 at 8:00 P. M., E. W. T. This program will be heard from coast to coast on four networks. The "Sons of the South" will sing their now famous own arrangement of "My Country 'Tis of Thee" by special government request. These artists have sung on other Federal programs connected with War needs and activities, and will be remembered as featured attractions on the Royal Crown Cola program for 3½ years.

Time
Chicago, Illinois

Song of Faith

A thousand Negroes stood last week in a public park in Dallas singing to an orchestra's accompaniment. On the program was a number entitled *Lift Every Voice and Sing.* Called out Director A. H. Jackson: "How many of you know the song?" Almost every hand shot up.

Wherever Negroes gather in the U.S., hands rise just as quickly to such a question. To them *Lift Every Voice and Sing* is the No. 2 song to the national anthem. While white people bemoan the lack of suitable patriotic songs, even find fault with *The Star-Spangled Banner's* annoying octave-and-a-half range, colored people have quietly adopted a rousing anthem of their own.

Lift Every Voice's rolling phrases and solemn, striding music (hintful of the Intermezzo from *Cavalleria Rusticana*) are not new. They were whipped out in 1900 by two Negroes for a Lincoln's Birthday celebration of Negro schoolchildren in Jacksonville. Author is the late James Weldon Johnson, writer, lyricist, educator, first Negro to become a U.S. consul, secretary for 14 years of the National Association for the Advancement of Colored People. Composer is his equally famed brother, J. Rosamond Johnson, popular

Courtesy Edward M. Marks

JOHNSON BROTHERS & FRIEND*
Face the rising sun . . .

song writer (*Under the Bamboo Tree, Nobody's Lookin' but the Owl and the Moon*), collector and arranger of spirituals, onetime musical director for Oscar Hammerstein, now (at 69) a minor actor in the revival of Gershwin's *Porgy and Bess.* The Johnson brothers thought little of their song after finishing it, but Jacksonville children continued to carol it, passed it on to other Negro schools. Since then it has sold half a million copies, exists also on countless thousands of typewritten pages pasted in the backs of hymnals and school songbooks. It is a standard selection, especially popular as a quartet number, in Negro colleges, has also spread to white groups.

Timelier today than its author could have realized is its first chorus:

Sing a song full of the faith that the dark past has taught us;
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won.

* Left to right: Songwriting Collaborator Bob Cole, J. Rosamond Johnson, James Weldon Johnson (1904).

40a-1942
New York Times
New York, N. Y.

Robert M. Lewis

Alumni of the High School of Music and Art, who have their own orchestra and chorus, will take part in a program under the auspices of the United Parents Association at Carnegie Hall on Thursday. At left, members of the string section in rehearsal. At right, the percussion section listens to advice from Edwin McArthur, guest conductor.

Daily World
Atlanta, Georgia

Mrs. Johnson Cites Its History

MAY 3 - 1942

40a

By PETER DANA

NEW YORK — (C)—James and Rosemond Johnson's beautiful and moving song, "Lift Every Voice and Sing," sometimes called "The National Negro Hymn" and sometimes, "The National Negro Anthem"—both erroneously — has been taking quite a beating in certain portions of the colored press, but on talking, singing, thinking and feeling national unity.

This reporter sees no reason why that fine and stirring song which would "sing a song full of the faith that the dark past has taught us, sing a song full of the hope that the present has brought us,' should appear to be a counter-force to unity or to common national aspirations. ... ...

There has been such a pother among certain people about having one "national song" and one alone that this reporter sought out Mrs. James Weldon Johnson, widow of the distinguished poet who with his brother, J. Rosamond, composed the song, at her suite at the Hotel Theresa to check his impressions of the conditions under which the song came to be written.

WRITTEN FOR LINCOLN CELEBRATION

MAY 3 - 1942

Mrs. Johnson, this reporter learned, had taken note of misrepresentations of the song, and was gracious enough to let him read what Mr. Johnson himself had written in connection with the composition of "Lift Every Voice and Sing."

"A group of young men in Jacksonville, Florida," wrote the poet-statesman, "arranged to celebrate Lincoln's birthday in 1900. My brother, J. Rosamond Johnson and I decided to write a song to be sung at the exercises, I made mimeographed copies for us, and the song was taught to and sung by a chorus of five hundred colored school children."

MAY 3 - 1942

Shortly afterwards, Mr. Johnson wrote, he and his brother moved away from Jacksonville to New York and the song passed out of their minds. Later, and largely through the efforts of Jacksonville school children, the song became known and sung throughout the country, Mr. Johnson writing: "The lines of this song repay me in elation, almost of exquisite anguish, whenever I hear them sung by Negro children."

THE NEGRO

After talking with Mrs. Johnson, this reporter was more convinced than ever that the question never was whether "Lift Every Voice And Sing" is to be or not to be "The National Negro Anthem." It never was intended to raise such an un-Johnson-like point, if for no other reason than Johnsons have been integrationists from way back, counting themselves Americans above all and striving for that unity of people and aspirations which is the outward nation and the inward spirit.

The song, as Mrs. Johnson says, was meant to call attention wholly and warmly to the rich heritage of tears and struggle and hard hope the black people of this country have offered, and still do offer as true sons and daughters of "our native land."

MAY 3 - 1942

Certainly, there is a place in the songs of this nation for so beautiful and moving a piece as "Lift Every Voice and Sing" without harm to national unity or aspirations. At any rate, no one should make the mistake of thinking the Johnsons wanted, or want, to displace "The Star-Spangled Banner" or "My Country 'Tis Of Thee."

Chicago Defender
Chicago, Illinois

Yes, It's True, Ella Fitzgerald Will Quit Band For New Setup

MAY 23 1942

MAY 23 1942

NEW YORK — (C) — The First Lady of Swing, Ella Fitzgerald, is not going to be completely with her band, so says her management, Moe Gale, Inc., of New York City. Gale, who does her booking, too, feels that it would be much more to her advantage to stick in the New York area doing night clubs, radio and record work with an instrumental combo, the Three Keys.

The financial burden is a heavy one and forces Ella to stay on the road most of the time, mixing one-night stands with theatres. Under present plans, Gale hopes to have Ella join the band for part of the year for dances and theatre work. In the interim, the band will be booked as a separate unit under Eddie Barefield, sax-clary man who some years ago fronted a crack West Coast combo.

Miss Fitzgerald inherited the band from the late Chick Webb, when he died in July, 1939. Since then she took full charge of it herself and became one of the most successful woman bandleaders in the country. Ella and the band's last picture was Ride 'Em

Journal and Guide
Norfolk, Virginia

First Lady Is Introduced By Walter White

MAY 23 1942

Virginia Lewis Scores In First Important Concert

NEW YORK, N. Y.—Dean Dixon, talented young conductor, led the New York Chamber Orchestra in a concert last week at Town Hall as part of the program "Music at Work in a Democracy."

The 27 year-old musician presented four young American artists as soloists.

MRS. ROOSEVELT

Mrs. Franklin D. Roosevelt was guest of honor and principal speaker at the concert. Her brief address stressed the importance of music in the present international crisis.

MUSIC NEEDED

"I think that in times like these," Mrs. Roosevelt said after she had been introduced by Walter White, executive secretary of the National Association for the Advancement of Colored People, "in a troubled world, music is a universal language that all of us need.

MAY 23 1942

It is a great thing to recognize that music belongs to all races and creeds."

Mrs. Roosevelt also declared that all present should be proud that in this country they could hear four American artists started on their career.

The artists in question were Virginia Lewis, colored mezzo-soprano; Maurice Wilk, violin; Emanuel Vardi, viola and Vivian Rivkin, piano.

FIRST FOR MISS LEWIS

The three instrumentalists had been heard before in Town Hall, but Miss Lewis, who had sung in the White House in 1940, was making her first appearance in a New York major concert auditorium.

MR. DIXON

Miss Lewis displayed a remarkably natural voice with fine power and range. She used the richness of her voice with rare dramatic intensity in the Handel and Verdi arias.

MAY 23 1942

The New York Times stated she was "one of the most generously talented singers of her race."

Miss Lewis, who hails from Philadelphia, was an instant success and the favorite of the audience. She sang two Lieder from Brahms and Strauss, displaying a very sympathetic approach.

30 IN ORCHESTRA

Mr. Dixon conducted with his usual assurance and authority and a minimum of gesticulations. His men, thirty white musicians, were well balanced and mellow in their support of the artists.

The young conductor, who instigated and planned the concert, has expressed the hope that this will be but one of a series of such presentations in which he will be able to bring to the public the works of young unknown talented American musicians.

He hopes to compensate in some measure for the lack of opportunity of these young artists to study and train in the continental schools. Public support of this first concert will dictate future plans of Mr. Dixon.

From all indications, which included the fervent applause and the enthusiastic reception, there will in all probabilities be others of this kind.

Anniston, Ala. Star
May 17, 1942

NEGRO VOCALIST TO APPEAR MONDAY

Noamah Williams Maise Sings Tomorrow Night

The following program will be sung by Naomah Williams Maise, well known Negro vocalist, on Monday night at 8:30 o'clock at the 17th Street Baptist Church:

"It's All I Have to Bring Today," Ernst Bacon.

Folk songs:

"The Crimson Sarafan," Russian.
"My Love's an Arbutus," Irish.
"Hob y Deri Dando," Welsh.
"When I Was Seventeen," Swedish.
"Zueignug," Strauss.
"Sylvelin," Sinding.
"Minnelied," Brahms.
"The Kiss Waltz," Arditi.
"Aria: O Don Fatale," Verdi.
"The Pigeon," Ernst Bacon.
"The Sparrow," Ernst Bacon.
"Oh, My Love" Burleigh.
"Midsummer," Worth.

Spirituals:

"Honor! Honor!," Arr. Hall Johnson.

"Oh, Po' Little Jesus," Arr. W. L. James.

"On My Journey Now," Arr. Boatner.

"Git on Board Little Children," Arr. Burleigh.

The artist is a native of Anniston. After completing her college work at Spelman College in Atlanta, she studied at the Julliard School of Music She is also a pupil of Madame Loedt. Recently, she attended the Bennington School of the Arts in Vermont, and while there she was chosen to appear in the Bennington Festival programs, which showed Purcell's Opera, "The Fairy Queen." The artist is being presented in Anniston by Lilliam W Foreman of the Music Study Club

Atlanta, Ga. Journal
May 17, 1942

Graham Jackson Jines Up'-- To Tickle Ivories in Navy Band

Graham Washington Jackson, Atlanta Negro pianist and accordionist extraordinary, is in the Navy now.

He enlisted as musician second class, and will be in the 45-piece band recruited for the Preflight School in Athens. Best known as a pianist, Graham plays all brass instruments in the band, he says.

One of his proudest moments was when President Roosevelt referred to him as "my favorite musician," and the appreciation of Lord and Lady Halifax, during their recent visit here, is another proud memory.

Though Graham Jackson has been a feature of many social events in Atlanta, from the world premiere of "Gone With the Wind" to Rotary and Kiwanis conventions, he is also active in the music life of Atlanta Negoes. He is organist and choir director at his church, and has been a music and vocal instructor in schools here since 1928.

Jackson says he used to beat out a tune before he learned to talk, sitting on an elder brother's knee. He came to Atlanta from Portsmouth, Va., in 1923, after attending the Chicago Musical College. Recently, at a reunion of Yale graduates, he was made an honorary member of the class of '31. He has played at many service camps, and is highly popular with soldiers, sailors and marines.

Chicago Defender
Chicago, Illinois

DAR Still Ignored By First Lady

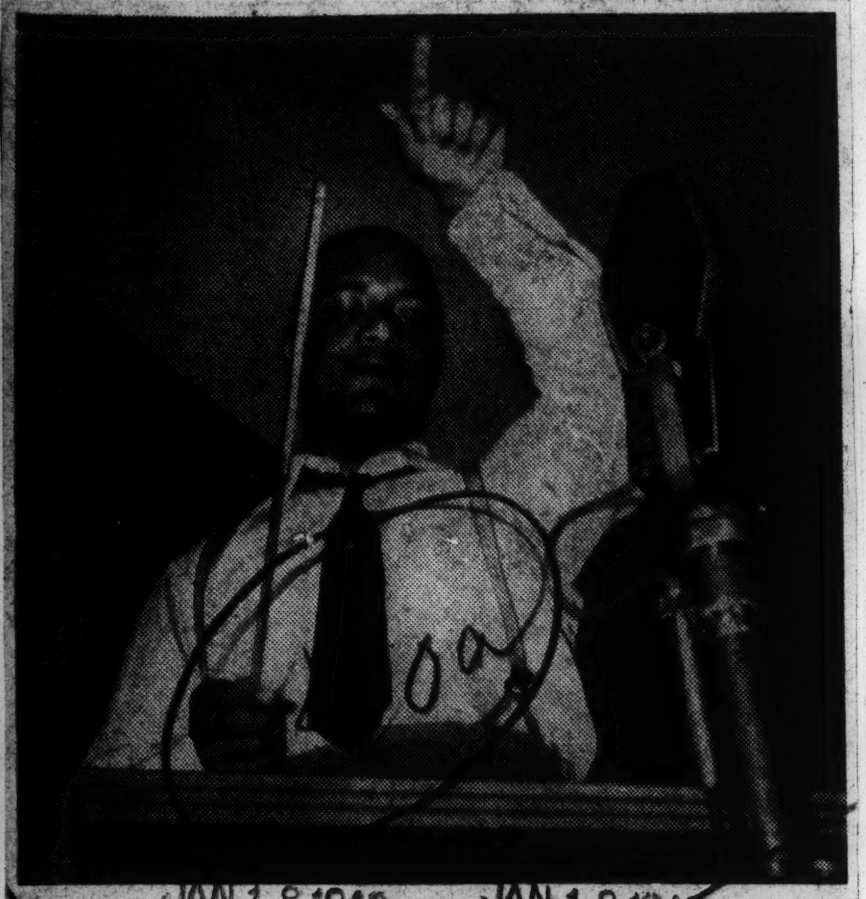
OCT 24 1942

OCT 24 1942

WASHINGTON, D. C.—The invitation of the D.A.R. (Daughters of the American Revolution) to Marian Anderson to sing in Constitution hall, from which she was barred two years ago, has not brought Mrs. Roosevelt back into the society. At her press conference last week, she stated, in answer to a question, that she was not considering rejoining.

She added she had not been invited to rejoin. Asked if she would rejoin if invited, which is said to be under consideration, Mrs. Roosevelt replied, "Let's cross that bridge when we come to it." She declared she would want to see how the Marian Anderson business turns out.

40a-1942
New York Times
New York, N. Y.



Dean Dixon, Negro composer-conductor, who will lead the NBC-Symphony Orchestra this Tuesday night at 9:30 o'clock over WJZ (Blue network, Inc.) and again at the same hour on Jan. 27.

last Monday night. The young dramatic soprano of Harlem became the first Negro in history to sing opera in Carnegie Hall.

Though other Negro artists have made concert appearances in the Hall and have sung "excerpts" or "arias" from various operas, scribes here point out that there is no previous record of a Negro having appeared in Carnegie Hall as a member of the cast in an all-white opera company.

Yet this is precisely what happened in the old concert mecca when the National Orchestral Association presented Mozart's three-act opera, "The Abduction from the Seragilo" with the Association's own symphony orchestra in the pit and Leon Barzin, the musical director, conducting.

WINS OVER 250

The young concert artist was accepted by the Opera Group a few months ago after a strenuous audition in which more than 250 applicants (all white) participated. She was not scheduled to appear in an opera until April, but her aptitude and preseverance as well as her excellent voice so impressed the director that he inforced her only ten days ago to prepare for "Seraglio."

As Miss Rhan made her entrance on the stage with her Nordic fellow artists, one ermine-draped dowager in an upper box lifted her lorgnette in surprise and remarked to her companion, "Do you see what I see?"

AUDIENCE SATISFIED

But there she was, an unmistakable brown beauty on the stage of Carnegie Hall, trading notes with blondes and burnettes to the apparent satisfaction of the gilt-edge subscription audience that packed the auditorium. Without fanfare and without public notice and without advising their 5,000 subscribers, they went ahead and utilized the talents of Miss Rhan as it did its other members.

Miss Rhan is a native of Boston, but was reared at Tuskegee Institute in Alabama. She is a graduate of the Conservatory of the University of Nebraska and lives with her husband and manager, Dick Campbell in New York City.

New Masses
New York, N. Y.

Paul Draper's Art

His recent recital at Carnegie Hall with Larry Adler and J. Calvin Jackson.

EVERY art has its problems which critics mull over for many years, usually far from and then again very near their solution. Such problems generally have to do with content and form (one vs. the other), structure and expression (otherwise known as classicism and romanticism, also one vs. the other), or with the power and limitation of certain techniques and instruments. The curious thing about such problems is that while the critics never are trying to solve them, an artist finally comes along and *dis*solves them. He does what the critics decided could not be done. He widens the content by bursting through the form, strengthens the structure by intensifying the expression, and plays the instrument as it's never been played before.

Tap dancing was out of the question as an art—until Paul Draper made it one. Bach on a harmonica, a mere mouth organ, is absurd—until you've heard Larry Adler. The cheering and whistling which broke the customary etiquette of Carnegie Hall recently at the Draper-Adler recital were not just a tribute to good playing and dancing. They voiced something much greater and warmer, the response of people to still another revelation of the manifold forms of creative expression which human beings can achieve.

Even deeper, they voiced the instant response of people to the sense of freedom which these two artists are so able to impart. Freedom of movement, freedom from conventional feelings about what is proper and improper in art, but above all, the freedom of the individual to express the richness and variety of the world. Discipline itself becomes a facet of this freedom, down to the lightest weighted tap of the dancer's toe or the swift flutter of the player's breath in a flamenco passage.

Seen in this light, other questions fall into their proper, if lesser place. It is no longer so important to ponder whether the dance should or should not predominate over the music. Draper's art is definitely an art for eyes *and* ears *and* muscles; the attention passes from seeing to hearing and back again with imperceptible rapidity. So the answer is given already—if the body responds as a whole to the parallel structures of sight and sound, then these elements as employed by the artists are inseparable. All similar questions become academic because if the performance doesn't convince you, nothing will.

An evening of Bach and De Falla, Gershwin and boogie woogie, each partaking of the style of the composer, the dancer and the instrument. Adler did not pretend to be a violinist. Draper did not try to imitate what the music might be supposed to represent. In this way they made harmonica playing and tap dancing arts in their own right.

Finally, there was the masterly playing of the Negro pianist, J. Calvin Jackson, whom the audience clearly regarded as much more than an accompanist. The unaffected cooperative warmth of the three performers in their work together reached everyone like a strong wind. This too explains why they cheered instead of just clapping.

CHARLES HUMBOLDT.

Marian Anderson Still Sings in Our Town

Marian Anderson, the distinguished contralto who isn't so white that the Daughters of the American Revolution can afford to promise not to insult her again (*Washington story on Page 13 in yesterday's PM*) had the honor last night to open what is in many ways New York's outstanding series of recitals. I refer to the Town Hall Endowment Series.

Having attended the premiere of *Ballet Imperial*, I caught only the post-intermission part of her program, which included songs by Debussy and Gabriel Faure and a group of Negro spirituals. She was not, unfortunately, in her best voice, a certain hardness developing when she sang loudly. Yet her fine gift of interpretation, her excellent diction, and her sincerity were as much in evidence as ever.

Members of the DAR may, I believe, buy her phonograph records.—H. S.

Amsterdam News
New York, N. Y.

Will Marion Cook Writes Of Wars, Freedom and Democracy

By WILL MARION COOK
(Veteran Composer and Musician)

In 1917, James Weldon Johnson, who was generally accepted as a Negro spokesman said to me: "Will, now is not the time to make demands upon the Government (meaning Washington). Let's help whip Germany, and then racial injustices will be corrected."

Mr. Cook

Truth is, that Negroes returning from the blood - sodden fields of France were shot down like dogs by mobs, in our beautiful Sunny South, simply for wearing the uniform of the United States of America, **Land of the Free, Home of the Brave**; riots in Washington, where the great advocate of **Liberty for All**, Wilson, was President; Chicago, a great city, where Poles, Czechs, Italians, Russians.

Journal and Guide
Norfolk, Virginia

Wins Honor Over White Applicants

Subscribers Surprised By Sepia Artist

NEW YORK CITY — Muriel Rahn made music history here

Atlanta Ga Constitution
January 4, 1942

MOVIES

Dorothy Maynor To Sing Concert January 16

Dorothy Maynor, with the amazing record of four engagements to sing with the four greatest symphony orchestras of the country, all within the first year of her concert career, will be presented in concert by Marvin McDonald at the municipal auditorium Friday night, January 16.

To the distinguished roster of Negro singers that includes Marian Anderson, contralto; Roland Hayes, tenor, and Paul Robson, baritone, has now been added Dorothy Maynor. Her sensational rise to fame is one of the rare success stories in recent musical history.

Four famous conductors praise her singing with their orchestras, Serge Koussevitsky and the Boston Symphony orchestra; John Barbirolli and the New York Philharmonic - Symphony; Eugene Ormandy and the Philadelphia orchestra; Frederick Stock and the Chicago Symphony orchestra. She made her New York debut before a sold-out house, the result being a triumph which recalled the first appearances in New York of such artists as Tibbett, Pons and Flagstad.

Olin Downs, critic of the New York Times, wrote of her: "She has virtually everything needed by a great artist, the superb voice, one of the finest the public can hear today, exceptional musicanship and accuracy of intonation, emotional intensity, communicative power. She should be able to reach almost any height as one of the leading concert singers of her generation."

Dorothy Maynor has a great vocal range, one who is equally at home in great operatic arias, German lieder, French songs, in the difficult coloratura arias and in the deep tonal beauties of Negro spirituals.

Noel Straus, New York city critic, upon hearing her the first time, wrote: "She had but to sing the opening cadenza of her first aria, from Handel's 'Semele,' to assure all those conversant with vocal art that a new songstress of startling powers had been discovered."

Reservations may be made at Cable Piano Company by the white people; at Yates and Milton pharmacies and the Amos drug store by Negroes.

St. Augustine, Fla., Record
January 16, 1942

Negro Singers Giving Concert At Civic Center

Program Arranged For Saturday Night; Public Is Invited

The famous A Cappella Chorus of Florida Normal and Industrial Institute for Colored, will be heard in a program of Negro Spirituals tomorrow night at 8 o'clock in the Civic Center.

Each year this chorus, which has been favorably compared with the Wings Over Jordan group of radio and concert fame, is heard in concert at the Civic Center. The group this year, under the leadership of Prof. Sidney F. Johnson, is said to be one of the best in the school's history, and an evening of genuine pleasure is promised to music-lovers who attend the performance.

Florida Normal, located two miles west of the Post Office on King Street, has been situated in St. Augustine for 24 of the 50 years of its existence. It has long ago proved its worth as a community asset by the training it gives to Negro boys and girls, so as to make them better citizens and loyal Americans. It has always participated in community projects, such as the Red Cross Drive. The Iron Lung Fund, Bundles for Britain, the Aluminum Drive, The March of Dimes, etc., and upon many civic occasions, the chorus of the school has willingly contributed its services. Therefore, Florida Normal is deserving of the support of this community, it is pointed out. The public is cordially invited to attend this concert.

There will be no admission charged to hear this chorus Saturday night, however, an offering will be taken.

Following the concert, moving pictures will be shown by Louis Malakoff, associate director, U. S. O. Army and Navy Committee, Jewish Welfare Board. Mr. Malakoff is cooperating with the local recreation department in presenting programs or service men. The public is cordially invited.

The local recreation department is under the direction of Miss Bertha Williams, assisted by Miss Stella Burke and Irvin Harnage, WPA recreation leaders.

Atlanta Ga Constitution
January 16, 1942

Noted Soprano Sings Here In Recital Tonight

Dorothy Maynor Plans Africa Visit To Study Negro Folklore.

Dorothy Maynor, world-renowned Negro soprano, will be heard in recital at the Muncipal Auditorium at 8:30 o'clock tonight.

An authority on Negro folklore, Dorothy Maynor considers Negro spirituals a great heritage which must be protected, to preserve them in their natural basic structure. Modern arrangements, she says, horribly mistreat the original form and have robbed them of their value, taking away the characteristic elements of not only the spirituals, but other songs of the Negro folk. She has spent years of research and experimenting and hopes some day to visit Africa to learn more of the basic structure. It is her opinion that in the United States we have only the fringe of a great music of the Negro folk. In her arrangements and recordings, she is working along the simple lines, giving the reverence and simplicity of all Negro spirituals.

Dorothy Maynor has pledged herself to Red Cross service when not singing concerts. Last winter she knitted 17 sweaters for the British children. Along with her other war work, concerts and study, she will knit many sweaters again this winter.

Her concert program in Atlanta is varied and brilliant, consisting of arias, French and German songs, English and American art songs and a group of Negro spirituals. She will be assisted by Arpad Sandor, pianist, and Ottakar Cadek, violinist.

Washington Post
Washington, D. C.

Robeson Halts Concert, Talks Race Segregation

FEB 19 1942

Kansas City, Feb. 18 (AP).—Paul Robeson, Negro baritone, interrupted a concert here last night to lecture against race segregation.

"I have made a life-long habit to refuse to sing in Southern States or anywhere that audiences are segregated," Robeson said. "I accepted this engagement under guarantee that there would be no segregation. Since many local leaders of my own race have urged me to fill this engagement, I shall finish the concert, but I am doing so under protest." FEB 19 1942

Some white listeners immediately left the auditorium and others followed throughout the remainder of the program.

Eugene Zachman, manager of the auditorium, said the management had entered no contractual obligation which prohibited segregation. Seats were available for Negroes in all price ranges and locations, he added. FEB 19 1942

Earlier Robeson's attorney, Robert Rockmore, said in New York that the singer had called off a scheduled appearance in Santa Fe, N. Mex., Friday after a hotel cancelled his reservations because other guests objected to presence of a Negro. After the concert, Robeson said his action was forced by committments on the Pacific Coast.

Chicago Bee
Chicago, Illinois

Jesse Meriwether Heard In Recital At Studebaker

FEB 15 1942

By KATHERINE IRVIN

Jesse Meriwether appeared in piano recital Sunday afternoon at the Studebaker Theatre and played an artistic and interesting program in spite of difficulties. The air pressure stool placed at the piano just before the artist began his recital, was in need of repair and seemed to be the source of considerable annoyance. However, the artist did give a rare performance marked by its accuracy, some beautiful singing tones, and some colorful, tone poems.

Although Mr. Meriwether is well known to the music lovers of the Old World, where he has made many appearances in the past few years, Chicago has waited long to hear him. Most appropriately he opened his program with "Star Spangled Banner." FEB 15 1942

Then followed in his first group two chorales, "Kom Susser Tod" (Bach-Busonrine); and "Wachet auf, ruft die stimme" (Bach-Busoni. The first group also included three Bach numbers, "Prelude und fuga in B Flat", "Prelude und fugue in D Major" and "Prelude und fugue in C Minor."

"Andante" in F Major by Beethoven, the Brahms gavotte (von-Gluck), intermezzo in E Flat, the balade in G Minor and scherzo in F minor" made up the second group.

He played a Chopin prelude in memory of his friend, the late George R. Arthur; "Nocturne in B Major", two mazurkas, one in D Major and one in C Sharp Minor; two etudes, one in E Major and one in G Flat and the Polonaise in A Flat by Chopin made up the third group. When the audience demanded an encore he played the C Minor Prelude by Chopin. FEB 15 1942

The concluding group included "Am Meer", "Morgenstandchen" and the dramtic "Erl Konig" by Schubert-Liszt. At the conclusion of the program he played four encores, a movement from the Brahms "Sonata in C Major", the garden scene from Thais, "The Entrance of Thais", "Chopsticks", a Russian tune in the right hand and the American in the left; and "Childhood Scene".

Courier
Pittsburgh, Pa.

Harry T. Burleigh Charms Again At Palm Services

APR 4 1942

NEW YORK, April 2—Harry T. Burleigh, 75, famous baritone and arranger of spirituals, was the Palm Sunday soloist at St. George's Protestant Episcopal church on Stuyvesant square for the 48th consective year. His moving rendition of "The Palms" by Faure brought tears to the eyes of many in the congregation, which was heavily sprinkled with Harlem friends of the composer.

One white member of the church said that she had first heard Burleigh sing "The Palms" when she was 10 and that she was proud of the fact that she had not missed the rendition a single year, and on Sunday was able to bring along her grandchild to hear Mr. Burleigh sing it.

Burleigh said he tried to retire years ago, but the congregation would not allow him. The choirmaster, George W. Kemmer, and S. Lewis Elmer, registrar of the American Guild of Organists, both agreed that the only effect of advanced age on Burleigh's voice was to make it more rich and resonant. "That man is remarkable," said Kemmer. "Every year I think he does a better job than before."

40a-1942

New York Times
New York, N. Y.

Marian Anderson Accepts D. A. R. Bid to Sing, Waiving Dispute in Order to Aid Army Fund

NOV 7 - 1942

Marian Anderson has accepted the invitation of the Daughters of the American Revolution to sing for Army Emergency Relief at Constitution Hall in Washington. She is willing to sing even if the D. A. R. refuses to regard her appearance in the hall as a precedent for her future performances there.

The other issue between Miss Anderson and the D. A. R. was her request that there should be no segregation in the seating arrangements at her appearance. In a letter sent yesterday by S. Hurok, Miss Anderson's manager, to Fred E. Hand, managing director of Constitution Hall, he said:

"Since the executive committee has not referred in its letter to the matter of segregation in the seating arrangements, Miss Anderson understands that this is no barrier."

NOV 7 - 1942

Mr. Hurok explained, in his letter, the reason why Miss Anderson is willing to forego the issue of her future appearances at the hall:

"Miss Anderson feels that the Army should not be deprived of the financial income which would result from her singing at Constitution Hall.

NOV 7 - 1942

"Because Miss Anderson is very much concerned that the issue of her future performances at Constitution Hall shall not be a cause of deprivation to the Army Emergency Relief fund, she is ready to make plans immediately to sing in accordance with your letter of invitation which you addressed to her on Sept. 28."

The differences between Miss Anderson and the D. A. R. began in 1939 when the society declined to let her use Constitution Hall for a recital. There was an outburst of protests, led by Mrs. Franklin D. Roosevelt, who resigned from the D. A. R. Harold L. Ickes, Secretary of the Interior, organized a concert and Miss Anderson sang from the steps of the Lincoln Memorial to an audience of 75,000 persons and through the radio to millions more.

New York Age
New York, N. Y.

Josephine Baker is Still Alive Say Latest Reports

Dec. 12, 1942

Josephine Baker's reported death is so much bosh, according to reliable statements reaching here from Marrakesch, inland city southeast of Morocco. Miss Baker, who became famous for her singing and dancing and for two marriages into foreign nobility, is said to be alive and healthy, living in an Arab mission where she has liveried servants at her disposal.

Daily newspapers, a portion of the weekly press and even Variety—the Bible of the theatrical profession announced the death of the international star recently.

Peoples Voice
New York, N. Y.

Paul Robeson Ill

Dec 12, 1942

FORT WAYNE, Ind.—The appearance of Paul Robeson, Negro baritone and stage and screen actor, as soloist with the Fort Wayne Symphony orchestra, scheduled for last week, was canceled when the singer was bedded with a serious case of influenza.

Robeson was to have opened the orchestra's 11th season.

Tribune
Philadelphia, Pa.

Here's How Song, I Don't Want To Set World On Fire, Was Born

NOV 7 1942

MORRIS FIELD—He didn't want to set the world on fire; he just had a powerful hankering for some ham and eggs and coffee. He got the ham and eggs, all right, and he set a million piano ivories ablaze with that tuneful little song about starting a flame in your heart—and he is at Morris Field, and this is his story about it.

"I Don't Want to Set the World on Fire" was written by a three-cornered composing team—two Jewish boys and a Negro native of the Virgin Islands. Now the latter, Claude Benjamin, is a private in the Signal Corps.

"Sure," said he, when somebody asked him about that story of how they happened to write the song, "that's our publicity gag, and it is true, too."

NOV 7 - 1942

One of the trio observed one night as they tramped the streets of New York hungry and down-hearted that he didn't want to set the world on fire, he just wanted a square meal and a little better luck."

"Wait a minute," said Benjamin, "that's a song. 'I don't want to set the world on fire, I just want . . .!" So they started to work on the tune and the lyrics. After that, 4 years of lugging all around to publishers with no sale. "Finally we got the song published and made 8 grand apiece," said Benjamin.

NOV 7 - 1942

Since then they have had two others that have been doing first rate, and are still bringing in royalties "When the Lights Go on Again" and "strictly Instrumental" and others are coming up. Benjamin has been in the United States since 1927, and though he still wants to write music, he is postponing it for the "duration" because as he says "I've got to set the world on fire first."

Journal and Guide
Norfolk, Virginia

Wins Round 3 In Tilt With Miss Anderson

Segregation In Constitution Hall To Stand

BULLETIN

WASHINGTON, D. C. — Commenting upon the stand taken by the Daughters of the American Revolution regarding Marian Anderson's reply to the invitation extended her to sing in Constitution Hall, her manager, Sol. Hurok said:

"The DAR is persisting with its original theory, isn't it? It has not become one bit wiser since it was taught a lesson by public opinion on Easter Sunday in 1939."

In view of the organization's insistence that the singer accept the invitation as "extended," rather than upon conditions outlined by herself, it is expected that high officials in Washington will again make some move to take another slap at the DAR and present Miss Anderson under circumstance in compliance with her wishes.

NOV 14 1942

WASHINGTON, D. C.—The third round of the titantic battle between Marian Anderson and the Daughters of the American Revolution has ended with an edge for the DAR. The conflict opened when the DAR refused the singer use of Constitution Hall in the spring of 1939.

NOV 14 1942

AT LINCOLN MEMORIAL

Following that tremendous blow dealt the DAR by Miss Anderson in round two on Easter Sunday, 1939, on the steps of Lincoln Memorial, when she thrilled 75,000 present and an untold number of Americans listening on the radio, the famed singer was declared winner in a struggle of democratic thinking and action.

But, the daughters took a page from the books of their noble fathers, and "laid down and bled awhile and rose to fight again."

The executive committee met October 31 and came up with a decision this week calling upon the singer to appear in their Constitution Hall here only on the original terms, a simple invitation to sing for Emergency War Relief, or not sing at all.

Miss Anderson, through her manager, Sol Hurok, was invited on September 29, the day she christened the Liberty Ship, Booker T. Washington to appear in Constitution Hall.

FOUR CONDITIONS

In reply to the invitation the famed singer set forth three conditions to her acceptance.

They are: there shall be no segregation in the hall; that the appearance would serve as a precedent for future concerts by her in the hall; that the concert benefit the Emergency War Relief Fund.

NOV 14 1942

Thirty-three dates on which she would sing, if her conditions were met, were supplied the DAR.

The last two points, that the concert benefit war relief and one of the dates presented be used, were readily accepted, or acceptance was inferred, by the committee.

DAR DECISION

The committee considered the first two, segregation and setting of precedent, and came up with the classic refusal: "The DAR regrets that its invitation had not been accepted as extended, without strings. No appearance of any artist, attraction, or event can be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

Should Miss Anderson accept the invitation, as extended, it normally means that races will be segregated in the hall, which is a common practice in Washington, capital of the world's greatest democracy.

Afro-American
Baltimore, Md.

Marian Will Sing for DAR If It Yields on Jim Crow

NOV 14 1942

NOV 14 1942

WASHINGTON.

While agreeing to sing in Constitution Hall for the benefit of the Army Emergency Relief Fund without considering it a precedent for future appearances, Marian Anderson, contralto, this week still insisted that there l no segregation at the benefit performance under the auspices of the Daughters of the American Revolution. The singer, it is said, understands that since this latter point was not mentioned in the current negotiations, "this is no barrier." Correspondence between Sol Hurok, the singer's manager and Fred E. Hand, managing director of the hall. follows:

NOV 14 1942

D.A.R.

"Dear Mr. Hurok — Supplementing my letter of October 9 (details of which never were made public, etc.) I have submitted your favor of October 3 to the Executive Committee of the National Society, Daughters of the American Revolution, for its consideration.

"In reply thereto, I am instructed to advise you that the invitation sent you under date of September 28, 1942, was the same as that thus far extended to other artists for war benefit concerts. It is regretted that Miss Anderson, through you, her manager, has not accepted the invitation, as extended.

"No appearance of any artist, attraction, or event can ever be considered as a precedent in so far as future engagements in Constitution Hall are concerned."

Marian

"Dear Mr. Hand—Miss Anderson has been advised of the contents of your letter of November 3. In this letter you state that the executive committee of the Daughters of the American Revolution has instructed you that Miss Anderson's projected benefit concert at Constitution Hall could not be considered as a precedent for her future performances there.

NOV 14 1942

"Miss Anderson feels that the army should not be deprived of the financial income which would result from her singing at Constitution Hall. Therefore, she agrees to give such a concert with the understanding that it will not necessarily be considered as a precedent in so far as her future engagements at Constitution Hall are concerned.

"Since the Executive Committee has not referred in its letter to the matter of segregation in the seating arrangements, Miss Anderson understands that this is no barrier."

Chicago Defender
Chicago, Illinois

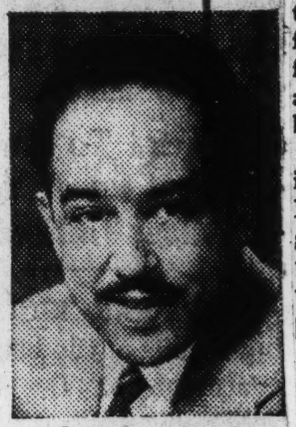
HERE TO YONDER

By LANGSTON HUGHES

Maker of the Blues

THE OTHER DAY, W. C. Handy had a birthday. He was 69 years old.

He is the dean of popular American Negro musicians, and the composer of the greatest American song written in our time, "The St. Louis Blues." For more than a quarter of a century, this song has been heard around the world everywhere, played by dance bands from Constantinople to Melbourne, Cape Town to Seattle. I heard it sung in Japanese by a popular star in Tokyo. It was often used by the orchestra at the smart Metropol hotel in Moscow when I went dancing there. I've heard Bessie Smith sing it, Bing Crosby croon it, Louis Armstrong beat it out, and last week I heard the composer himself play it on his trumpet in the Billy Rose extravaganza, "Mrs. Astor's Pet Horse," at the Diamond Horseshoe in New York.



Langston Hughes

Harriett Hoctor, the dancer, and W. C. Handy are the stars of the show. Handy appears for but three or four minutes in the finale, but for those few minutes, with the gay-sad notes of "The St. Louis Blues" pouring through his trumpet, a magic spell spreads over the audience, and the glittering Broadway cafe-musical is brought to a great close as the tall beautiful show girls fill the stage and the other principals come on for the curtain. Except for Billy Banks and W. C. Handy, the others are all white.

Young in Spirit

Nov. 28/1942

MOST PEOPLE would think of a man nearing 70 as old. It is impossible to think of W. C. Handy as old. He is much more active today than many people 40 years his junior. He has the same kind of incredible energy that enables Mrs. Roosevelt to keep dates in San Antonio and Washington on the same day, then speak in Seattle 24 hours later.

W. C. Handy does two shows a night at the Diamond Horseshoe. At two in the morning his car and chauffeur call for him and drive him to Harlem. At an hour when most people have had half their night's rest, he is just getting to bed. But he is up bright and early listening to Unity on the radio shortly after eight the next morning, and ready for his morning's mail when his secretary comes at nine. He covers a heavy correspondence, answers dozens of phone calls, often receives interviewers or agents while still at breakfast, and with a full morning behind him, frequently reaches his Broadway office before noon. When the "Old Man" comes into the office things start humming.

Handy Brothers Music company is right on Broadway in the heart of the theatrical district, just across the street from the building that housed the once famous Cotton club. The offices occupy an entire corner suite overlooking the bright heart of Tin Pan Alley

W. C. Handy says, "As long as there is a Broadway, I want the firm of Handy Brothers here, so that any Negro boy or girl coming to New York with his music under his arm will be sure of a place where he can get a sympathetic hearing."

Proud of Negro Music

AND THE "OLD MAN," as he is affectionately called around the office, means what he says. W. C. Handy is a "race man." He is proud of the Negro music that he has helped popularize and create. He feels that the potentialities of this great music are unlimited. He knows that someday it will be the basis for great symphonies, great ballets, great sonatas, and great new forms still unevolved. He knows that already the American Negro has given to the world a musical treasure beyond compare. He knows that we have more, much more to give, and he is happy when he hears of the successes of a William Grant Still or a Margaret Bonds.

Normally, at night, other people have stopped their work and gone to bed. Not W. C. Handy. Often after dark, his apartment is humming with activity, typists are typing, secretaries are receiving dictation, the chauffeur is waiting for his orders, a couple of out-of-town visitors are trying to get a word in edgewise, and in the midst of it all, the "Old Man" sits down at the piano to demonstrate the new harmonies he has conceived for the arrangement of an old spiritual his firm is bringing out, or perhaps to indicate to the visitors the difference between the strickly counted beat of "white" music and the flowing but persuasively smooth rhythm of Negro music.

Great Song, Great Man

THE HANDY OFFICE, or apartment, when the "Old Man" is around, is often like a scene from that highly dynamic play, "You Can't Take It With You." Dozens of things are happening at once. At midnight, he speeds down Riverside Drive toward the Diamond Horseshoe for the last show. When the lights come up for the finale, the incredibly sweet notes of the "St. Louis Blues" flow from that golden trumpet he has been blowing for 50 years.

He plays. The big night club audience grows silent. You can hear a pin drop. Notes of pure gold on a trumpet, sweet, and strong, and sure. That music is a great cry from the heart of the Negro people.

When you hear W. C. Handy play it, after midnight at the Diamond Horseshoe in New York, you wouldn't believe that he had put in a long day of hard work since early morning. I tell you these things to show you that a mighty lot of energy, race pride, will-to-create, love of music and of the Negro people—and of all people—went into the making of the "St. Louis Blues." I wish everybody could hear the "Old Man" play it. It is a great song and he is a great man.

DAR Asks Marian Anderson To Sing... Look for the Hitch

PM 9/30/42 New York, N.Y.

By Charles A. Michie
PM's Bureau

WASHINGTON, Sept. 30.—The billowy bosom of the DAR heaved with indignation three years ago when Marian Anderson made a bid for Constitution Hall, its home and headquarters, for a concert. They refused the request because the famed contralto was a Negro. 9/30/42 PM

Yesterday the Daughters of the American Revolution, female descendants of pioneer Americans who founded a country where all men—and women—would be "free and equal," reversed itself. It invited Miss Anderson to appear as the artist in the first of a series of war relief benefit concerts in the white-pillared hall. No date was set.

It was not clear from the DAR announcement, nor could it be established in talks with officers of the organization, whether the DAR has lowered its lorgnette for the duration or whether it is exploiting Miss Anderson in the interest of a concert series. It said simply that "the invitation was given following the request of Miss Anderson's manager for a concert appearance." Did he want, again, to hire the hall? The DAR wouldn't tell. 9/30/42

What Happened Before

It was on Easter Sunday, Apr. 9, 1939, that Miss Anderson wished to sing in recital in Constitution Hall. She received a curt refusal. At the national convention 10 days later, Mrs. Henry M. Robert, Jr., president general, explained.

She said the ban against Negro artists was adopted in 1929 and approved, because "experience showed the Society could not go contrary to, or further than, the customs existing in the city in which its properties were located."

She pointed out that conditions in 1939 in Washington were the same as when the rule originally was adopted by the national board of management of the Society.

However, it was the fact that Miss Anderson gave her Washington concert anyway that shamed the DAR into explanation. She was invited by Secretary of the Interior Harold L. Ickes, as chairman of the Nation's Parks, to sing from the steps of the Lincoln Memorial, shrine of the Great Emancipator.

She was introduced by Mr. Ickes and a crowd of 75,000 heard her glorious voice.

Constitution Hall holds about 4000.

Mrs. Roosevelt Resigned

Mrs. Franklin D. Roosevelt resigned from the DAR in protest against the Society's action. She never has rejoined.

The DAR announcement yesterday was terse and uninformative. It said:

"The National Society, Daughters of the American Revolution, today has invited Miss Marian Anderson, famous contralto, to appear for a benefit concert in Constitution Hall; entire proceeds to be turned over to an accredited war relief organization to be named later.

"The invitation was given following the request of Miss Anderson's manager for a concert appearance. During the Summer, plans have been under consideration to offer Constitutional Hall for a number of benefit performances to aid war relief throughout the duration, and Miss Anderson was selected by the executive committee to be invited for the first benefit."

The executive committtee action could be taken to indicate that the DAR had had a change of mind if it weren't for the unexplained "manager's request" angle of the situation.

The committee campaign is designed to raise $150,000 for purchase of equipment to extend collection of blood plasma, as well as to sell $5,000,000 in war bonds.

Peoples Voice
New York, N. Y.

Waldorf Manager Had the Jitters, But Kirby Went and Dood It!

OCT 24 1942

John Kirby opened Friday night at the Waldorf-Astoria Lounge Cafe, with the cafe manager shaking in his shoes! It was the first time a Negro band had invaded the ultra-swank inner sanctum of one of America's most exclusive hotels, and a brilliant first night audience was on hand to see what the Kirby combo was going to do. Most of the customers were the younger social set, the college kids and young navy ensigns and army men, all the offsprings of some of the country's wealthiest and most respected families.

The minimum was five dollars a couple, and scotch was a mere 85 cents a throw—just pin-money for many of the youngsters.

OCT 24 1942

Kirby admitted the manager was shaky. "He tried to give me pointers on the kind of music to play for the crowd, but we played just as we always have—and the crowd really went for it! It's the same old story—satisfy the customers, never mind the manager. He's very pleased, now, though."

Most of the requests were for Kirby recordings, proving that the premiere dancers knew just what they were getting when they came. The band broadcasts every Monday and Thursday evenings over the blue network via WJZ, at 11:30. Between shows and air-time, the boys have been doing camp shows.

OCT 24 1942

The Waldorf triumph is a feather in John Kirby's personal cap. After trying to get the job for two years, and suffering setbacks, disappointment and a general "run-around," Kirby is riding high—at least until Uncle Sam grabs him, which, we hope, won't be too soon.

Noble Sissle and his international orchestra are coming to Birmingham direct from Billy Rose's Diamond Horseshoe in New York to play at the Municipal Auditorium Halloween Night.

Featured with his band will be Olivette Miller and Jesse Cryor. Olivette is a harpist and contralto, while Jesse Cryor is a singing comedian who can really sing and has entertained audiences in most of the continents of Europe and Asia, and recently scored in the movie "Harlem Cavalcade."

Noble Sissle rose to fame in World War I on the battlefields of France where he was commissioned a second lieutenant and served as chief entertainer and assistant to the celebrated Jim Europe in the AEF band.

Singer, director, composer and entertainer, he was one of the stars of the combination of Miller and Lyles. Sissle and Blake in "Shuffle Along" achieved a hit on the stage. He wrote the introduction, "I'm Just Wild About Harry" for the play. Among his other compositions are "Love Will Find A Way" and "Bandana Days."

Among the songs that will be outstanding during the Noble Sissle floor show and dance Saturday night will be the maestro's singing of "Ol' Man River," which always stopped the show at Billy Rose's Diamond Horseshoe in New York.

Age-Herald
Birmingham, Ala.

Noble Sissle's Band Is Halloween Show At Auditorium Here

OCT 25 1942

Famous Leader Will Sing 'Ol' Man River,' The Piece That Always Is Big Hit

Daily World
Atlanta, Ga.

Noted Jewish Actress Lauds Robeson Stand

OCT 26 1942

Commends Him For Opposing Tyranny Of Axis Powers

OCT 26 1942

LOUIBYSHEV, U.S.R.—(ANP)—Having heard of the outstanding role being played by Paul Robeson in the progressive anti-fascist movement i America, the well known Jewish actress, Clara Young, in a interview this week, declared:

"I send the great Negro artist, Robeson, my heartiest greetings for his manful, courageous and sincere activity in America in the general struggle against reaction and fascism. All the great Negro artists, such as Marian Anderson, Roland Hayes, Caterina Jarbore and others, should follow Robeson's example and give themselves wholeheartedly to the fight against the deadly fascist danger, and further arouse their people to the moral danger of fascism. OCT 26 19

REARED IN U. S.

Clara Young was reared in America and like the above mentioned Negro artists, has appeared in all the leading cities of Europe and America during her career. She has settled down in Russia and is active in theatrical circles.

All her artistic talent is now being devoted to the country's all-out war effort. She has organized a group of 15 artists who tour Soviet cities visiting Red army camps and hospitals, where they give concerts and sketches.

In practically every city they give extra performances the proceeds of which are contributed to the Soviet defense fund. At a recent performance in Tashkent Uzberkistan, the defense fund was enriched by 20,000 roubles. All members of Clara Young's group are young artists evacuees from Kharkev, Kiev, Odesia and other parts of the Ukraine, who fled from the German fascist terror.

Pittsburgh Courier
Pittsburgh, Pa.

DAR Retains Ban On Hall; Marian To Give Concert

OCT 10 1942

OCT 10 1942

WASHINGTON, D. C., Oct. 8—Although it has invited Marian Anderson to be the first guest artist to appear in a series of war relief concerts to be given at famous Constitution Hall, the Daughters of the American Revolution made known that it has no intention of abrogating its rule of 1927 against leasing of the hall for performances by Negroes.

MARIAN ACCEPTS

With the DAR's standing policy remaining, advices from Los Angeles last week stated that Miss Anderson, America's ranking concert singer, had accepted the invitation to appear at Constitution Hall.

OCT 10 1942

Because of the rule the use of the hall was refused Miss Anderson in April, 1939. This aroused a nation-wide protest and caused Mrs. Franklin D. Roosevelt to resign from the national patriotic body. Later, by invitation of Secretary of the Interior Harold Ickes, Miss Anderson gave an Easter Sunday concert in the open air on the steps of the Lincoln Memorial.

Daily World
Atlanta, Ga.

Handy Writes Arrangement Of Old Spiritual

NOV 9 - 1942

Composer Finds Old Tune An Unusual Melody

NOV 9 - 1942

NEW YORK — (ANP) — W. C. Handy, veteran music composer and famous author of the St. Louis and Memphis Blues, has made a new and tuneful arrangement of "That Love My Jesus Sent Me Shine Like a Mornin' Star," an old spiritual familiar to churchgoers for half a century.

The song first intrigued Mr. Handy years ago when he was just starting his musical career. In a recent letter to his brother, Charles Handy, — to whom he sent the first autographed copy of the new arrangement,—Composer Handy explains just how he made the present adaption of the old spiritual. Mr. Handy's letter to his brother:

"When I was a janitor for the white Baptist church in Florence, Alabama, more than fifty years ago, the pastor preached in our Methodist church one Sunday. You were a baby then. Our congregation sang in unison "That Love My Jesus Gave Me Shine Like a Mornin' Star."It made the white preacher happy. After that, whenever we met, I had to sing that spiritual for the white minister so he could teach it to his congregation. He said the words are convincing and reveal sublime faith.

NOV 9 - 1942

"My pals and I used to try to harmonize it but our difficulty was to ascertain whether the melody began on 'la or re.' Well, after 50 years, I have decided that this spiritual ends on 're' and begins on that syllable and have made an arrangement of solo voice and piano.

"Shine Like a Mornin' Star" is an unusual melody, deeply stirring and besides its value as devotional music, it is a study for those engaged in research. My research for this was not made in any archives or remote corners of the southland, but from the recesses of my own mind, stimulated by a memory of days and years that can never come again.

"I haven't heard this spiritual since those days, Charlie, and this is the first time I have seen it in print."

Kansas City Call
Kansas City, Mo.

Paul Robeson Sings to Mixed Dixie Audience

NEW ORLEANS.—"I had never put a correct evaluation on the dignity and courage of my people of the deep south until I began to come south myself. I had read, of course, and folks had told me of strides made . . . but always I had discounted much of it, charged much of it to what some people would have us believe. Deep down, I think, I had imagined Negroes of the south beaten, subservient, cowed.

"But I see them now courageous and possessors of a profound and instinctive dignity, a race that has come through its trials unbroken, a race of such magnificence of spirit that there exists no power on earth that could crush them. They will bend, but they will never break . . ."

Such are the words of Paul Robeson. It is following his electrifying triumph of Monday night, October 19, when he had stood before a capacity audience of white and Negro men and women seated indiscriminately in the spacious Booker T. Washington school auditorium in New Orleans and listened to the storms of applause that were a tribute alike to his artistry and his personality. He speaks now quietly, earnestly, his great voice throbbing up from his massive chest.

"I find that I must come south again and again, again and yet again," he goes on intently. "It is only here I achieve absolute and utter identity with my people. There is no question here of where I stand, no need to make a decision. The redcap in the station, the president of your college, the man in the street— they are all one with me, part of me. And I am proud of it, so utterly proud of my people.

OCT 30 1942

ATLANTA.—Paul Robeson, internationally famous singer and actor, addressed more than 1,600 students of the Atlanta University System, who packed into Sisters Chapel, Spelman College, Oct. 24, and prolongedly applauded him at the close of the exercises. He followed his address by singing "The Ballad for Americans."

PAUL ROBESON
Savannah Tribune
SPEAKS AT A. U.
Savannah, Ga.

Atlanta, Ga October 24—Paul Robeson, internationally famous singer and actor, addressed more than 1600 students, faculty, and friends of the Atlanta University System, who packed into Sisters Chapel, Spelman College, today, and prolongedly applauded him at the close of the exercises. He followed his address by singing "The Ballard for Americans," with the aid of a chorus from the affiliated institutions under the direction of Professor Kemper Harrold. Mr. Lawrence Brown was the accompanist.

OCT 29 1942

Mr. Robeson electrified his audience as he told of many of his experiences in different parts of the world. He told of how in his singing, he found many of the things that were close to his heart. In Czechoslovakia, in Spain, in Russia, and in other countries, he found the sombre music of the folk songs to be akin to the Negro spirituals. Here it was made clear to him that human beings after all are very close to each other.

OCT 29 1942

As a man who knew of the heartaches of a minority group in America , Mr. Robeson saw the same problem of the common man existed in Wales, Scotland, India, Africa, and other countries. He found that leaving America he could not forget the responsibility that was his, for in the midst of success, he pointed out that no one can feel that he is apart from the people. "As long as any other of the race can suffer indignities and lack of freedom, so can I," he stated. No matter how fortunate any one of us can be, our destiny lies with the destiny of our people, and there is a real responsibility on us to see that these things are being realized by supporting the forces which are fighting slavery."

OCT 29 1942

The two way of life we are fighting for today, Mr. Robeson described it his audience as a way for the common people to live a decent existence at a time when it is possible for every human being to live a human life, or a way for the common man to accept crumbs while the geniuses control the destiny of the world. We are not isolated in our problems, he concluded, but the problems that face us face millions of others all over the world. Hence we must take hope.

40a-1942
Kansas City Call
Kansas City, Mo.

CLAUDE P. LEWIS JR.

Claude P. Lewis Jr., Amazes Parents and Teacher With Music

15-Year-Old Boy Has Composed Modern Harmonies and Hopes to Conduct a Symphony Orchestra

It's not boogie-woogie coming out here—not with Claude P. Lewis Jr., fanning the keys. A 15-year-old Hutchinson, Kas., boy with musical enthusiasms which are beginning to amaze his parents, teachers and friends, young Lewis disdains jazz.

When Lewis spreads his supple fingers over the keyboard in shape for a few inverted 13th and augmented sixth chords, you suspect low down, jive. Then he swings into the down beat and out comes Stravinsky and Shostakovitch, not stomp. Or maybe its a composition of his own, with tricky modern harmonies and rhythms.

Fats Waller, the chunky gut bucket jiver, is no hero to this music-loving lad. Any more than Earl Hines, the piano tuner's friend. Or Cab Calloway, with his hi-de-ho, or the famous Duke . . . Duke Ellington. Riffle the pages of five big scrapbooks he has pasted up the past two years and you find autographed pictures of Marian Anderson, famed Negro contralto, Deems Taylor, erudite

training. Not long ago he appeared as soloist with a 45-voice Negro choir sponsored by Mrs. A. Ray Flick, wife of the Congregational minister, playing on his first radio appearance three of his own sketches, "Twilight," "Midnight" and "Dawn."

Someday, somehow, he hopes to go to a good school of music, such as Julliard in New York or Eastman at Rochester, N. Y., after completing high school and junior college. If ambition spells success, he will be a composer and conduct a symphony. He hasn't thought much about the possibility he may someday be called to war.

He'll have his musical training, no matter how hard he has to work, Lewis asserts. But no jazz. No boogie-woogie. His sisters, Claudine, 19, and Yvonne, 13, play the violin, and Yvonne, especially, likes some snappy dance rhythms occasionally. But not Claude, who knows every entry from A to Izzard in the musical Who's Who, but who couldn't say offhand whether Louis Armstrong is a cornet player or a prize fighter. And a nickel gets two bits he thinks Count Basie is the ex-ruler of some Nazi-occupied principality in Europe.

ALL HIGHBROW

But mention a composer who orchestrated English folk tunes, and liked to mix up his time and key signatures almost every measure—"Percy Grainger," he suggests. Conductor of the Boston New York Philharmonic commentator, and sheet after sheet of photos and clippings about composers, artists, symphonies, operas and ballets.

PAYS FOR MUSIC BY YARD WORK

The rangy youngster, who pays for his music lessons with money earned doing yard work at Kenneth E. Sentney's and other north end homes, runs public library workers ragged hunting him books about music. He writes innumerable letters to noted artists, and haunts Community Concert performers for autographs and snatches of conversation.

His encyclopedic knowledge of music and musicians sometimes astonishes even his teacher, Mrs. W. P. Jacobus, 25 East Tenth, known for her prize winning compositions in state music contests.

Mrs. Jacobus says: "He can tell some of us members of Hutchinson Music club a thing or two."

The youth—he was 16 on July 5—is the first to say he is just a beginner, but he is sternly rigid in his musical code. He abhors jazz, though admitting—and this is exactly the way he talks—that "jazz does make some contribution to the modern idiom, but it isn't substantial enough to be significant alone."

MOTHER TAUGHT HIM

Lewis is one of six children of Mr. and Mrs. Claude P. Lewis, 403 West 24th. He comes by his musical leanings naturally. His mother, formerly a piano teacher in Arkansas, gave him his first lesson. His father, who drives a truck, once played cornet in a Hutchinson Negro band.

His musical interest goes back as far as he can remember, and his mother has carefully preserved some childish compositions dating almost before his school days began. He has been playing the piano seriously for about two years, and writing music like mad. He practices about an hour and a half week days and four to eight hours Sundays, sandwiching the time between studying and working. Instead of finding it a chore, he says piano practice "relaxes" him after he has been working hard mowing a lown or pulling weeds. At high school, where he will be a senior next fall, he is a good scholar. He won first prize in commercial law in state scholarship contests last semester.

His compositions are strictly "modern," with dissonic cadences and chord structures exploring beyond the field of his formal symphony? — "Koussevitzky" is out almost before the question is asked. When he starts talking music with an average Sunday network fan, it isn't long before his listener is lost in a maze of musical allusions.

Whether he has the stuff to be a great composer or conductor—or even a moderately successful one—remains to be seen.

The Negro race has had a great jazz composer in America—W. C. Handy, who wrote "The St. Louis Blues."

Maybe its great serious composer-to-be is just some such youngster as Claude P. Lewis Jr., with a passionately absorbing love for music driving him to work and study.

Lewis hopes he's the one.

(Courtesy of Hutchinson News-Herald).

Robeson Sings His Own Credo

PM Daily New York, N.Y. 2/10a

By Henry Simon

This may sound far-fetched to some, but not to those who heard Paul Robeson sing at the Stadium Saturday night for some 16,000—a record for this season. What makes him so convincing and moving a singer is not his vocal technique, which isn't outstanding, nor his range, which appears to be less than two octaves, nor even his beautifully round voice. It is his social convictions and their deep-felt sincerity.

At least, so it struck me. They made him project the musical and dramatic qualities of *Ballad for Americans*, of the Russian *From Border Unto Border*, the Chinese *Chee Lai*, the German-Spanish *Peat-Bog Soldiers*, of *Joe Hill* and *Chassidic Chant* so that their fighting messages were inescapable. They also made him edit out—perhaps as degrading to his race—one line of the text of *Ole Man River*:

I'm tired of living and skeered of dying.

Not that he failed with Beethoven's *Hymn of Creation* or *Little Gal;* but in these, as in each of the 15 numbers he generously sang, one felt not only a natural musician, but a sensitive, courageous man who knows just where he stands.

A very human being too, who at the end could turn to the audience and say, "Thanks. I've had a fine time." So had we.

It was a Robeson evening; but Alexander Smallens also did well in conducting the Philharmonic-Symphony in the premiere of a pleasant and salty set of variations on a Canadian theme by young Henry Brant, who was there to take a bow, and familiar works by Gilbert, Tchaikowsky and Liszt.

Marian Anderson Has Triumph at Stadium

"New York World Telegram" New York, N.Y.

Capacity Audience Demands Encores of Gifted Contralto

By LOUIS BIANCOLLI.

A cheering, whistling capacity crowd, shouting lustily for encores, kept Marian Anderson busy pouring out song favorites at the Lewisohn Stadium last night, long after the program's last printed item was accounted for. Efrem Kurtz, conducting, made his seasonal bow on the same program.

The gifted contralto was the second Negro soloist in six days to boost box-office statistics to new levels, the other being Paul Robeson, who appeared last Saturday. Miss Anderson exceeded the Robeson turnout to absolute Stadium limits. Several hundred ticket-applicants were turned away.

Actually, the Anderson share of the night's music fell into two parts, the first wholly operatic. The second, in almost strictly popular vein, consisted entirely of encored numbers, including spirituals, Songs My Mother Taught Me, Coming Through the Rye and Schubert's Ave Maria.

Maybe in her 17 or 18 years of concerts Miss Anderson has sung better. If so, I missed that one. Last night the blend of voice, style and feeling was just about flawless. Tones billowed out over the Stadium in rich volume. Arias and spirituals alike were object lessons in deeply-felt vocalism.

The arias from Massenet's Le Cid, Handel's Xerxes and Verdi's Don Carlos literally went over big. Line and phrasing stood out in rounded sequence, and the Anderson voice dwarfed the orchestra to midget size. If opera was all right with last night's crowd, the encores were even better.

With Mr. Kurtz leading the orchestra, the soloist treated the spirituals Heav'n, Heav'n and Sometimes I Feel Like a Motherless Chile to deep-delving readings. The latter sounded like the sombre cry of hurt humanity. Heeding a rising clamor, Miss Anderson wound up with the Ave Maria. Schubert should have been there. No better tribute to that spurned genius is to be heard in our time.

Mr. Kurtz paced the orchestra beautifully through the accompaniments in the opera numbers, continuing the good work in the brace of Negro spirituals. The other encores went with piano support.

Featured as a Stadium premiere, a symphony by the Soviet Tikhon Khrennikoff bristled with bright ideas, but failed to jell into compact unit. The 29-year-old composer ower much to Shostakovich, mainly in lyric wood-wind scoring and massed rhythms. But where the latter works material to gripping purpose, Khrennikoff tangles up en route. Still, the symphony rates occasional hearings.

Mr. Kurtz toiled nobly to put the novelty over. While the finale allegro mounted to brilliant force, most of the score sounded more like symphonic maneuvers than the real thing. Shostakovich turns the trick better.

Also billed were Rossini's Semiramide overture, a dance from Delius' opera, La Koanga, and the Brazilian Fernandez's Batuque Negro Dance, where the drums worked up a savage fury, evoking flashes of jungle primitivism. Its fiercely driving rhythms brought on stormy applause. The Philharmonic really went native in that one.

The Daily Worker
New York, N. Y.

Town's Still Talking

Robeson's War Songs Break Stadium Record

By Nat Low

Paul Robeson is a great man and a great artist who has experienced many "triumphs" during the course of his wonderful career. And all of Robeson's performances are memorable affairs long cherished by those fortunate enough to attend.

But there are occasions when the great Negro baritone rises to even new heights of grandeur and power. And that happened at Lewisohn Stadium last Saturday evening, as the greatest audience of the concert season, 16,000, packed every available inch of space to listen to as dramatic an evening's performance as has ever been given in the historic City College ampitheatre.

So unique was it that the usually sedate and conservative music critics of the city's press rushed into rhapsodies over an evening that has no precedent in concert history.

This was so because Paul Robeson came onto that stage Saturday night not merely as a singer detached from all life about him, but as a man highly conscious of the fact that the greatest struggle in the history of mankind was being waged at that very moment.

Soviet and Chinese Songs

After he had finished the regular program of songs, including the always good-to-hear "Ballad for Americans" and pieces by Mendelsohn and Moussourgsky, Robeson spoke and sang to the people with deep feeling and emotion. His personality lit up the Stadium, made it vibrate as he answered encore after encore with fighting songs that workers and anti-fascists know as their own. With the news of grim battles on the Eastern front fresh in the minds of everyone present, Robeson waited for the applause for the previous song to die down then addressed the audience.

"I want to dedicate my next song to the great Russian people who are so heroically fighting for civilization, for freedom." Then with his face grim and fierce he sang "From Border Unto Border."

As he strode off the stage the audience roared their approval and brought him out for another encore. This time he did a song of the fighting Chinese, "Chee Lai." Again the audience clamored for his return and again Robeson answered with a fighting song. the famous "Joe Hill," known and beloved by workers throughout the country.

Still the tumultous applause sweeping the Stadium. Finally Robeson appeared from the wings and looked straight at the audience, smiled and said, **"Thank you, I have had a fine time."**

Before the great crowd was satisfied he sang the "Peat Bog Soldiers" and dedicated it to the "oppressed peoples everywhere who are fighting for freedom."

Such was the concert Saturday night. So great was the response of the audience that even the appeaser Daily News was forced to call it a "democratic rally" which indeed it was.

PAUL ROBESON

All the other papers in the city, from the Times to the Journal-American, recognizing the thrilling performance, paid tribute to Robeson. PM said: "What makes him so convincing and moving a singer is not his vocal technique . . . nor even his beautifully rounded voice. It is his social convictions and their deep-felt sincerity. . .

". . . As in each of the 15 numbers he sang, one felt not only a natural musician, but a sensitive courageous man who knows just where he stands."

Pittsburgh Courier
Pittsburgh, PA.

ALL COLORED OPERA FOR BROADWAY

NEW YORK CITY, July 23—Max Gordon, producer, announced last week that he has added "Carmen Jones," Oscar Hammerstein's adaptation of Bizet's opera, "Carmen," to his fall schedule.

"Carmen Jones" will be presented with an all-Negro cast but will not be a swing version of the opera. The locale will be transferred from Spain to South Carolina, and the lyrics will be in Negro dialect. Robert Russell Bennett will provide orchestral arrangements necessary for the production and will conduct an augmented orchestra for the run of the musical.

This will make a total of four new plays which Mr. Gordon intends to produce when cooler weather sets in. The others are "Franklin Street," starring Groucho Marx; "The Yellow Jacket", with Harpo Marx in the cast, and untitled play by Sam and Belle Spewack.

40a-1942

Journal and Guide
Norfolk, Virginia

Miss Anderson Gets Better Say Critics Of Brookyln Recital

MAR 21 1942

BROOKLYN, N. Y. — For the second time this season, critics have said that Marion Anderson today is greater than ever before. Last week her appearance at the Brooklyn Academy of Music was occasion for plaudits that even surpassed those of her January Carnegie Hall concert.

Miss Anderson

What ever criticisms might have at one time been made of the quality of Miss Anderson's voice have dwindled away to nothing. It seemed impossible that she could ever sing any better than she did at the Academy concert. She would envelope her audience in the beautifully serious mood that prevails throughout most of her recitals, and then, most unexpectedly, would bring them into a charming lightness of delivery.

The Brooklyn Eagle stated to note during the evening: the mellow quality of a lovely voice; the rounded top notes that used to have more than a suggestion of being metallic; the artistry of phrasing; the disarming sweetness of tone in her more lyrical songs, the clarity of her diction, especially gratifying in her English texts. And it should be added that she brought as much artistry to singing the encore "Comin' Through the Rye," as to a beautifully modulated Brahms group."

"AVE MARIA" DEMANDED

Miss Anderson's English group included Dvorak's "Songs My Mother Taught Me," Rachmaninoff's "The Christ is Risen," Roger Quilter's "O Mistress Mine" and "Blow, Blow, Thou Winter Wind." Her fourth and last encore, "Ave Maria," came after the audience refused to leave before she sang it.

As usual, Miss Anderson was accompanied by Franz Rupp, who, too, was in rare form. This ninth program of the Institute's series was undoubtedly one of the red-letter events of the season.

Atlanta Ga Constitution
October 23, 1942

Paul Robeson To Sing Folk Songs Tonight

Bass-Baritone Will Be Heard at Wheat Street Church.

Paul Robeson, noted bass-baritone will sing in concert at 8:30 o'clock tonight at the Wheat Street Baptist church, Auburn avenue and Yonge street.

He comes to Atlanta from Birmingham, where he sang before capacity audiences Wednesday. A concert in New Orleans Monday night met with good response.

All indications point to a capacity crowd at Wheat Street church tonight. The Negro singer will be featured in a special rendition of the folk oratorio, "Ballad for Americans," in which he will have the support of a local chorus under the direction of Kemper Harreld, of Spelman College. His program will include Negro folk songs as well as various other types of music.

Daily World
Atlanta, Georgia

Paul Robeson Dinner Nets $11,000 For War Refugees

MAR 31 1942

NEW YORK—(ANP)—Dr. Edward K. Barsky, chairman of the Joint Anti-Facist Refugee Committee, announced here Thursday that the Paul Robeson dinner for anti-facist refugees given at Hotel Biltmore Monday, netted $11,000 for the cause. At the same time it was announced that the committee, which is composed of the American Committee to Save Refugees and the United American Spanish Aid committee, has already paid deposits for the transportation of 75 refugees from French concentration camps. The funds collected at the dinner ill be used to complete passage payments and provide some relief in the camps.

MAR 31 1942

The program, presided over by Dorothy Parker, was given over to speakers such as Quentin Reynolds, Erskine Caldwell, Lillian Hellman, S. L. M. Barlow, and Paul Robeson, who also sang songs of Republican Spain, Great Britain and the Soviet Union.

Telegraphic messages from a group of leading anti-fascist German exiles now in Mexico commended Paul Robeson upon his fight for democracy against fascism and discrimination and persecution which, as part of Hitler world conquest program, must be fought by every progressive woman and man."

MAR 31 1942

Other messages were received from Mexican Ambassador to the United States Grancisco Castillo Najera, and Dmitri Shostakovich, famous composer of the Soviet Union.

Time
Chicago, Illinois

Bright Stars, Deep Blues

Two songs that are poles apart are now vying for top popularity among U.S. song hits.

MAR 30 1942

Biggest hit of the moment is the novelty handclapping number *Deep in the Heart of Texas*. Its childishly simple but rollicking tune has only 30 notes; to fill out a 32-bar chorus, the melody has to be repeated. With *Deep in the Heart of Texas*, two newcomers, Lyricist June Hershey and Composer Don Swander (in private life, Mr. & Mrs. Swander), hit their first jackpot. With the royalties from sheet-music sales (200,000 to date) and records (nine versions), the Swanders can now buy the ranch they have dreamed about.

They thought up the handclapping interludes themselves. Opening lines:

The stars at night are big and bright
(clap, clap, clap, cla[illegible] MAR 30 1942
*Deep in the h[illegible] o, Texas.** . . .

The other s[illegible]ish hit is on the other side of the fence completely. A meandering, rhapsodic flowering of the old-fashioned W. C. Handy type of blues, *Blues in the Night* promises to take its place beside *St. Louis Blues* as a classic. Unlike the Handy songs, it did not spring from Mississippi Valley soil, but was machined to order for a Warner Brothers movie by two Tin Pan Alley veterans. Curly-haired Harold Arlen, composer of the unforgettable *Stormy Weather*, did the music; 32-year-old Johnny Mercer, the words. After hearing the song, the Warners promptly changed the film's title from *New Orleans Blues* to *Blues in the Night*. Since November, 14 recordings of *Blues in the Night* have sold a million-odd copies. To sing it from start to finish is a tricky job for an amateur, but almost any man in the street can take a whack at the lines:

My mama done tol' me. . . .
A woman's a two-face,
*A worrisome thing who'll leave ya t' sing the blues in the night.**

* Songs are reproduced with permission of the copyright owners: Melody Lane Publications, Inc.; Remick Music Corp. (1941).

Time
Chicago, Illinois

Jazz at 5:30

It is about time that lovers of hot music had a chance to listen to it in comfortable seats, without getting sinus trouble, and free from the compulsion to get funky with cut whiskey at speakeasy prices.

So wrote an avid amateur jazz musician, Paul Smith, in a Manhattan jazz concert program note a month ago. Last week Manhattanites had their fourth chance of the season to hear jazz—authentic, impromptu jazz—in the plush seats of Town Hall.

APR 20 1942

On the stage were some of the greatest of jazz improvisers: gaunt, lean-fingered "Pee Wee" Russell, famed for his hoarse clarinet tones; bobbing, supple-wristed Zutty Singleton and round-faced "Kansas," ace Negro drummers; Trombonists Benny Morton and Jay C. Higginbotham; bright-eyed "Hot Lips" Page and tiny Max Kaminsky; Bassist Billy Taylor; James P. Johnson, veteran Negro hot pianist. Twelve in all took turns. Unceremonious master of ceremonies was assertive, sharp-jawed Eddie Condon, who did what leading was done, while he strummed his guitar.

APR 20 1942

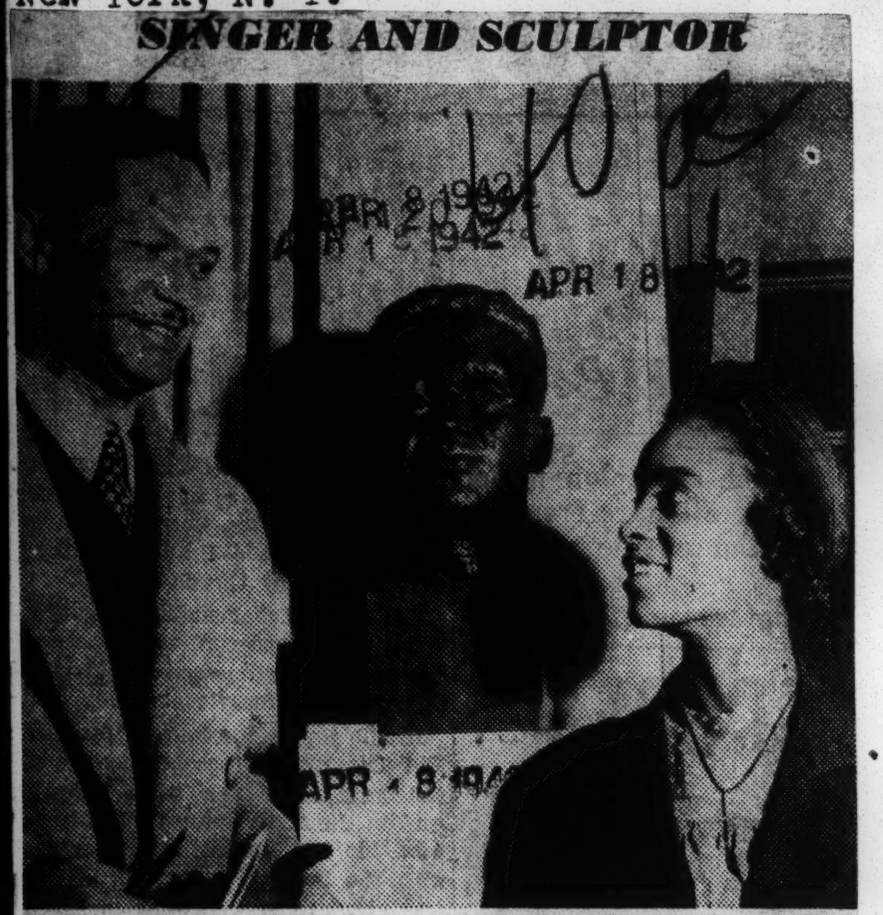
What the concert aimed to do was to revivify a form of popular music which had lately become much less popular. In the 1920s, when jazz flourished in Chicago, there used to be great jam sessions in hot-spots after closing time. By 1936 hot jazz had weaned a commercially successful but adulterated form of itself: swing. Today, it is commercial swing and the smooth, symphonic arrangements of name bands that make big money and attract jitterbugs. Phonograph companies have practically stopped issuing hot jazz records. If jazz could be [illegible] the needle, Guitarist Condon was the man to do it. An oldtime member of Chicago's Austin High gang, he organized bands for the first great jazz records of the Chicago school in 1927. Ever since he has been a catalyst of jazz, who never takes a chorus himself.

APR 20 1942

Last week's slim audience didn't bother Eddie Condon. Nor did it discourage his backer, bespectacled Ernest Anderson, onetime adman and CBS executive. For weekly Town Hall jazz concerts for Eddie Condon, at next season he has arranged eleven bi- last week's 1:30 p.m. hour as

The Daily Worker
New York, N. Y.

SINGER AND SCULPTOR



APR 8 1942
APR 18 1942
APR 8 1942

Todd Duncan, singing star of "Porgy and Bess," stands beside the bust of himself done by Inge Hardeson. It is among the many art works loaned by celebrities of stage, screen and radio for the "Art and the Stars" exhibit at the DeMotte Gallery, to benefit Russian, Chinese and British war relief agencies.

Chicago Bee
Chicago, Illinois

Norway's Crown Prince Olav To Attend Stone's Recital

MAY 3 - 1942

So much interest has been created around the Sunday afternoon appearance of the brilliant baritone and musical personality, Theodore Charles Stone, who won fame when he gave a record list of concerts, recitals and radio appearances in Norway, Sweden, Denmark and Finland, that the concert may be considered a musical success.

His Curtiss Hall concert will attract a large number of music patrons who are eager to hear him since he achieved such distinction in Europe and in the leading Eastern musical centers here.

Music critics have been profuse in their praise of his artistic excellence, and have written such statements as these: "effectively displayed his rich timbred, smooth and eloquent voice . . . it is an intelligently disciplined voice, possessing both warmth and delicacy . . . tonal shadings . . . the singer revealed not only his genuine accomplishments but his superb showmanship as a . . . the artist revealed an extraordinarily fine command of languages . . . particularly memorable were the lilting Brahms Vergebliches Standschen . . . and the Strauss Zueignung . . . makes much of his songs, entering into their spirit and poetry with careful discrimination . . . excellent musicianship . . . fine diction . . . and interpretation.

MAY 3 1942

Interesting Program

The program for this, his only local recital this season will make use of songs and arias ranging in time and space from Peri (1560) to Sibelius and Marc D'Albert of present day. A single group of songs from Finland will conclude the program, after the dramatic aria, from "Elijah" by Mendelssohn.

Spirituals arranged by Edward Boatner, Marc D'Albert, Clarence Cameron White and Robert MacGimsey will be used in place of the familiar arrangements.

Lieder of Brahms and Schubert, including the old favorite Sapphic ode, and Aufenthalt.

Distinguished Patrons

Their Royal Highnesses the Crown Prince Olav and the Crown Princess Martha, of Norway whom he sang for while in Europe, and who will speak at Orchestra Hall, Friday evening, will probably attend his concert according to his manager's announcement.

MAY 3 - 1942

Other notables will include leading persons in the Finnish community headed by The Finnish Consul, Mr. and Mrs. Elmer A. Forsberg; Mr. and Mrs. Aloc Alrooth, Miss Ali Huovinen, Mr Ray V. Koski, Mr. Arne Hyppa, from the Norwegian community will come Rev. and Mrs. Johann Beckstrom, Mrs. Grunda Holst, Mr. Knut Erickson, in addition to prominent local persons:

Mr. Ramon B. Girvin, Mr. Hugo Grant, Mr. Brunson Drew, Mr. and Mrs. Samuel Lustgarten, Mr. and Mrs. James Knight, Mr. and Mrs Samuel Hunter, Mr. and Mrs. C. G. Price, Mrs. Clara H. Hutchison, Mrs. Frank Edwards, Miss Audrey Hinton, Mrs. Mary Simpson, Mrs. Annette Broadnax White, Rev. and Mrs. Louis Rawls.

THEODORE CHARLES STONE

Mr. and Mrs. Karl Corbin, Miss Ethyl Helena Smith, Mr. and Mrs. Livert Kelley;

Mr. Gentry Warden, Mr. and Mrs. Arthur Sewell, Miss Maudell Mousfield, Mr. Leonard Evans, Mrs. Pauline High Reed, Mr. Robert J. Pollack, Mr. Calvin Williams, Mrs. Grace W. Thompkins Barker, Mr. Henry Barker, Mrs. Anna Thompson, Mrs. Lillie Jackson, Mrs. Blanch J. Thompson, Mrs. Priscilla Mayo-Francois, Miss Anne Woolfolk, Mr. and Mrs. Ivan H. Glenn, Mr. and Mrs. Thomas J. Tucker;

Miss Abbye Jenkins, Miss Thelma Campbell, Mrs. Olga Woods, Mrs. Georgia Yantes, Mrs. Carrie Horton, Mr. and Mrs. S. W. Fountain, Prof. J. Wesley Jones, Mrs. Frances Taylor Moseley, Miss Gladys Perry, Mrs. Willa Williams, Mrs. P. L. Myricks, Mrs. Wm. E. King, Mrs. Mattee Chappelle;

MAY 3 - 1942

Mrs. De Quence Nelson, Mrs. Julia Brown Crawford, Mr. and Mrs. James Martin, Mr. W. Louis Davis, Miss LaJulia Rhea, Napoleon Reed, Dr. and Mrs. E. Milton Johnson, Mrs. Letitia Myles, Mrs. Ida K. Brown, Mrs. Arah Malone, Mrs. Johnett Small, Mr. and Mrs. Charles B. McMinn, Mrs. Zedora Calhoun, Mrs. Zenobia Hawes, Mr. Clarence Carr, Rev. Clarence Cobb, Mr. and Mrs. Ellsworth Towles, Mrs. Margaret Hayes, Mrs. Maud Roberts George, Mrs. Marjorie S. Joyner, and many others.

New York Times
New York, N. Y.

J. Abresch

Emogene Roberson, contralto, gives recital tomorrow evening.

Tribune
Philadelphia, Pa.

Celebrated Diva Features College Program May 4

APR 25 1942

Marian Anderson, world famous contralto, and Philadelphia's own Bok Award Winner of 1941, will appear at Bryn Mawr College on Monday, May 4, to present one of her memorable evenings of song at Goodhart Hall, under the stewardship of S. Hurok.

There is a powerful appeal in Marian on the stage. Even before she sings a single song she has won her audience. She is tall and stately in figure, and she takes her place before the piano with the simplicity and dignity of one who regards it a privilege to be permitted to sing. There is no ostentation, no sign of tension. She faces the audience calmly and confidently, with never the slightest trace of a prima donna mannerism. Then she nods to the pianist, closes her eyes and sings.

High Priestress of Song

APR 25 1942

Now she is like a high priestress of song—devout, passionate, exalted by turns. She wants the audience to forget Marian Anderson and to become aware only of Bach and Schubert and Brahms and the others who poured their innermost emotions into music. And when the applause and the cheers cascade through the theatre, she does not behave like a triumphant heroine; she is profoundly moved that her listeners are pleased.

Miss Anderson carries the same simplicity and integrity into her everyday life. Off the stage she is modest, even humble. Marian Anderson does not believe in treating herself as if she were precious and fragile china. She tries to live as normally as is possible for one who spends many hours on trains and in hotels. She learned early to take things in stride during her childhood and youth and this experience has been her strength in her concert work.

APR 25 1942

40a-1942
Christian Recorder
Philadelphia, Pa.

MARIAN ANDERSON GETS MANY ENCORES AT ACADEMY

DEC 24 1942

The drawing power of Marian Anderson was demonstrated last night by one of the biggest audiences the Academy of Music has had this season. The singer appeared in a recital which was the third event of Emma Feldman's All-Star-Series.

Marian Anderson is a great and noble artist. Her recitals have the stamp of individuality and distinction; they are an event and an experience.

Last night, however, it took the singer the whole first half of the program to warm up. In the early numbers by Haendel, Hayden and Schubert, she created a muffled and vague impression and failed to project her intentions clearly and solidly into the house.

DEC 24 1942

Miss Anderson is a really serious artist; it is evident to her listeners that she feels the full responsibility of what she is doing. Admitting all this, there was something too solemn and unyielding about her first two groups. The singer has effective eyes and a charming smile, but she chose to sing with her eyes tightly closed, with an intense inwardness which sometimes chained her intentions to her, and did not allow the audience to participate.

DEC 24 1942

This introspective mood is perfect and fitting for Schubert's "Ave Maria" and "Nacht und Traume," which were incidentally most sensitively sung; for Faure's "Claire de Lune" and John Payne's impressive "Crucifixion"—but when this mood is applied too indiscriminately, an impression of vagueness and monotony results.

Second Half Excellent

DEC 24 1942

The second half of the program was quite another matter and Miss Anderson gave a telling account of Griffes' two splendid songs, "Upon their Grave" and "Evening Song."

Throughout the recital things we had admired in this great artists's work were again in evidence: her absolute sincerity; the serene and classic vocal line; the amazing breath control, and the unique color of certain of her tones.

DEC 24 1942

The audience was enthusiastic and Miss Anderson, as she entered upon the state, found several rows of service men seated at her back. The singer was most generous with her encores, turning and singing several to her audience on the stage, notably a charming rendition of "Comin' thro the Rye." After one of these encores, those on the stage payed a splendid and apparently spontaneous tribute to the singer by rising suddenly as she ended her song.

Miss Anderson had a long and interesting program: Songs of Faure and Cyril Scott; the aria, "Adieu, forets" from Tschaikovsky's "Jeanne d'Arc," and an interesting group of spirituals which were sung to perfection. As usual the quietly beautiful "Crucifixion" reduced the audience to breathless silence and provided one of musical season.—MAX de SCHAUENSEE.

Orangeburg, S. C., Times & Demo.
December 3, 1942

HAYES SUCCEEDS VIA "NEGRO" WAY.

40a

Roland Hayes, noted Negro singer, has written a story of his life, beginning with his boyhood in North Georgia and recounting the successive triumps that have led him to wide recognition.

DEC 3 - 1942

It is extremely interesting to note his awareness of the music that came to him in his boyhood from his father, who taught him that there was "music to be found" and led hi mto the conclusion that "all my life was music until my father died."

More interesting is the revelation that the Negro singer, after going through various educational efforts in an attempt to make his voice "white," finally realized that his approach to art must be personal, that, as a Negro, he had to measure his racial inheritance and put it to use. Finally, he became convinced that his "way to artistry was a Negro way."

This singer's autobiography carries a lesson, we think, to all Negroes in that it tends to encourage them to develop their own personality, in accordance with their own racial characteristics, rather than to imitate their white neighbors.

DEC 3 - 1942

We are somewhat interested in the fact that Roland Hayes went back to Africa to develop the Song of the Crucifixon that he credits to his mother's grandfather, an African chieftain, captured by slave traders. In the heritage of his race, he found many spirituals and elaborated upon African ways of narrative song and the expression of rhythm.

However, so far as we are aware, neither Roland Hayes, nor any other prominent Negro in the United States, has ever felt any deep attachment to the members of his race in Africa, nor the moving spirit that leads great souls to dedicate their lives to the service of their kinsmen who reuire assistance and education in this life.

The Plaindealer
Kansas City, Kan.

DUKE ELLINGTON IS STILL 'TOPS', SAYS SNELSON

Dec. 25, 1942

By Floyd G. Snelson

Washington.--It was a great pleasure indeed to witness a performance of Duke Ellington and his orchestra, at the Howard Theatre last week, for the first time in more than two years.

40a

It brought back fond memories to this writer who ten years ago conducted a nation wide popularity contest, at which time Duke Ellington was crowned "king of Jazz" by popular demand. He has held high the banner of supremacy in the music world, having excelled all his contemporaries in many ways. The Duke has maintained his unique style and ability that has made him a peer in the music field for more than a decade.

During the past two years he had taken his stand in Hollywood and the Pacific coast, and has appeared in the largest and finest resorts and theatres much to the delight of the swank movie colony. His picture appearances have been successful, his recent cinema chore was in the motion picture "Cabin In The Sky," soon to be released.

Dec. 25, 1942

Interviewing the famous maestro in his dressing room reminiscing his colorful career brings to mind many happenings well worth mentioning.

Edward Kennedy (Duke) Ellington founded his musical aggregation right here in the District of Columbia, his native hometown back in 1923. As the story goes--while he was still in school he and some of his pals made quite a name for themselves playing for high school proms and amatuer shindigs. As a youngster he devoted much attention to drawing and art, and was champion athelete, but his mother encouraged him to continue his music, which has resulted in his abundant success.

Dec. 25, 1942

I was glad to meet the Duke for the first time in New York City when he and his clever little outfit, although unknown, was booked at the Club Hollywood, which later became the Kentucky Club, at 49th and Broadway. From that time until now Duke has been in demand on the Gay White Way--

Bystander
Des Moines, Iowa

Marion Anderson to Sing At Interior Ceremony

DEC 31 1942

Washington, D. C.—Marian Anderson, noted Negro contralto, will sing at a special ceremony at the Department o fthe Interior on January 6, it was announced this week by Secretary of the Interior Harold L. Ickes.

Miss Anderson will appear in the auditorium of the Department of Interior building for a ceremony to be attended by a group of prominent Federal officials, members of the diplomatic corps, civic leaders, outstanding Negro representatives, and other prominent persons. The occasion will be the formal presentation to the Federal Government of a mural painting representing Miss Anderson's first concert in Washington when she sang on the steps of the Lincoln Memorial on Easter Sunday, 1939.

While all details of the program for January 6 have not been completed, Secretary Ickes said that Miss Anderson would sing several selections. The program will be conducted in recognition of the great cultural contributions made by Miss Anderson, Secretary Ickes said.

DEC 31 1942

Lincoln Memorial Scene

The mural to be presented was arranged for by the Marian Anderson Mural Committee, under the chairmanship of Edward Bruce. It depicts the scene at the Lincoln Memorial at Easter, 1939, when Miss Anderson sang an outdoor concert to a crowd of 75,000 persons gathered before the Lincoln Memorial. Use of the Memorial was granted by Secretary Ickes at that time following refusal of the use of Constitution Hall for a concert by the Negro singer.

To memorialize that event, the Marian Anderson Mural Committee was formed. Funds to finance a painting were raised by thousands of contributions from school children and others throughout the nation interested in the strengthening of racial relations. Mitchell Jamieson was chosen to paint the mural after a national competition. The mural has been installed in the Department of the Interior building, and will be formally presented to the Government on behalf of the Mural Committee. It will be accepted for the Government by Secretary Ickes.

Complete details of the program will be announced later, Secretary Ickes, said. In addition to participation of Negro leaders in the event, plans are being made for the attendance of a representative group of Negro school children who will appear on behalf of the many children who made small contributions to the fund which financed the paintnig of the mural.

DEC 31 1942

Miss Anderson's appearance at the Department of the Interior audtiorium will precede her initial appearance in Constitution Hall, when she sings there on the following night (Thursday, January 7) on behalf of the United China Relief.

Washington Post
Washington, D. C.

Marian Anderson

Dec 30 1942

...erson, Negro contralto, will sing January 6 at a ...icn has been arranged for presentation to the Federal Government of a mural depicting the Easter concert she gave in 1939 from the steps of the Lincoln Memorial, Secretary of the Interior Harold L. Ickes announced yesterday.

The mural was financed by the Marian Anderson Mural Committee composed of school children and interested persons. Mitchell Jamieson, Washington artist, was chosen to paint it after a national competition. The mural already has been installed in the Department of Interior Building.

The ceremany will be attended by Federal officials, members of the Diplomatic Corps, civic leaders and Negro representatives.

40a-1942

Batesburg, S. C. News
November 20, 1942

BREWING RACE TROUBLE ELSEWHERE

An interesting situation has arisen in Washington where Marion Anderson, gifted negro singer who was scheduled to sing at a war benefit concert in Constitution Hall, belonging to the Daughters of the American Revolution, advised the management that she would not sing if any attempt was made to segregate the audience on the basis of color and unless she was assured of the use of the hall on future occasions.

There have been many indications that the negroes of the north and west, together with the leaders of certain negro organizations, plan a concerted offensive against the policy of segration now in effect in the south and in many places in the north and west.

Of course, it is the right of these people to raise any issue that they see fit but before proceeding too vigorously, it might do them good to look at the census statistics.

The leading negroes of the south, in our opinion, are not attempting to break down the segretation of the races in this section. Most of them recognize that it is a policy which will work to the improvement of both races. Certainly, in some southern cities, where a low class of white people have moved into negro areas, the negroes have been injured and inconvenienced more than the white people.

We have expressed our opinion several times that there will be no serious racial disturbances in the south where the two races are gradually working out a modus vivendi for the solution of their own problem. Our prediction is that there will be race riots in the north and in some so-called western states where there is much political talk to get the negro's vote but little concern for the negro as an individual.—The Times and Democrat.

Tuskegee News
Tuskegee, Alabama

LOUIS ARMSTRONG COMING TO FIELD

Dec. 10, 1942

The entire personnel of the Tuskegee Army Flying School will turn out for the Victory Parade of Spotlight Bands, featuring Louis Armstrong and his orchestra, which will come to this air base on Dec. 15, to broadcast a salute to this station and its personnel.

Among the honored guests for this occasion will be Maj. Gen. Ralph Royce, commanding general of the Southeast Army Air Forces Training Center, with headquarters at Maxwell Field. Other visitors will include Brig. Gen. Joseph W. Byron, chief of the Army Exchange Service and Lt. Col. Oliver A. Seaver, of Atlanta, according to Capt. Nugent E. Brown, public relations officer.

The program will be held in Hanger No. 3 on the field. The air base band, under Lt. Frank L. Drye, will be presented in a 15-minute pre-broadcast program when it will salute Gen. Royce.

Col. Frederick V. H. Kimble, commanding officer, will be host to Gen. Royce and his party.

Chicago Bee
Chicago, Illinois

SEEIN' STARS

Dec. 13 1942

NEW YORK, Dec. 10—(C—**NEW SOPRANO IN B'WAY PLAY** . . . The latest star added to Broadway last week was new Muriel Kahn, a soprano who has been traveling quite a lot doing concert work, who appeared as guest soloist at the Grant Park Symphony's first Negro star (in Chicago) and has since been touring with the Alfred Lunt-Lynn Fontainne play, "The Pirate," only to come to Broadway with "The Pirate" last week. They have been "experimenting" on the road since September. . . .

THIS IS NEWS . . . The Ink Spots, syncopators; are appearing with Tiny Bradshaw and his orchestra on a local RKO theatre tour . . . Hazel Scott at the opening of Cafe Society Uptown for Zero Mostel, ofay comedian, wearing a white sequin gown, backless, of course . . . Erskine Hawkins still could use book 1 of Emily Post . . . Cab Calloway will send a portable phonograph and discs of "Minnie the Moocher" to the crew of the bomber, "Minnie the Moocher," which is fighting in South Africa. . . .

Dec. 13 1942

INCIDENTALLY . . . Not much credit, if any, has been given to Mantan Moreland for his performance in "Eyes In The Night," M.-G.-M. picture. . . His part was small, against the lead of Edward Arnold, but he handled it with his usual unique actorship . . . Louis Armstrong's singing with his band on Decca's "Nobody Knows the Trouble I See" and "Shoutin' All Over God's Heaven," sounds a bit short of Robeson . . . Jazz Magazine gives its last issue to Duke Ellington and his life. . . . The editor joins the coast guard before Christmas . . . That Louis Jordan arrives at the Apollo theatre next week to forget his marital problems. . . .

Chicago Tribune
Chicago, Illinois

MISS ANDERSON, DAR AGREE ON SINGING DATE

New York, Dec. 10 [Special].—Marian Anderson, Negro contralto, and the Daughters of the American Revolution have ended a three month dispute over conditions of a proposed concert in Constitution hall, Washington. As a result, Miss Anderson will sing there for the benefit of United China relief the night of Jan. 7.

Sol Hurok, Miss Anderson's manager, announced the concert date today, and said no segregation would be practiced in the seating arrangements, bone of contention when the Negro singer was barred from appearing in the DAR building three years ago.

DEC. 11, 1942

"It is understood, however, both by Miss Anderson and the DAR," Hurok said, "that her appearance on Jan. 7 is not to be regarded as a precedent in so far as Miss Anderson's future engagements in Constitution hall are concerned." Miss Anderson had insisted the hall be made available to her in the future if desired.

Washington Post
Washington, D. C.

Marian Anderson to Sing For United China Relief

DEC 26 1942

Marian Anderson, distinguished American contralto, will sing for the benefit of United China Relief on Saturday night, January 7, in Constitution Hall. The recital is under the management of C. C. Cappel, who states in his official announcement that the entire proceeds will be turned over to the national headquarters of United China Relief. Miss Anderson is donating her services, and the Daughters of the American Revolution have made the auditorium available without rental fee, even to the extent of providing funds for the payment of the ushers and other employes.

DEC 26 1942

Seats are priced from $1 to $3, plus tax, and box seats at $4, plus tax. Tickets will go on sale tomorrow at 9 a. m. at the Cappel Concert Bureau in Ballard's, 1340 G Street. No telephone orders will be accepted, but mail orders, when accompanied by check, will be filled.

Duke Ellington Writing Symphony For Carnegie Hall Concert Jan. 23

DEC 1 1 1942 The Call Kansas City, Mo.

NEW YORK — (ANP) — Duke Ellington has started work on the most ambitious musical venture of his career. It is a full-fledge symphony, which, if time permits, will be premiered at his orchestra's much discussed Carnegie Hall concert, scheduled to take place on Saturday evening, Jan. 23.

Described by the Duke as "unadulterated American Negro music," the symphonic work will probably include several themes from his long-projected opera, "Boola", as well as a great deal of new original material.

"The band will be just as much an essential part of this work as the written music," explains Ellington. "My role will be equivalent to that of a designer, choosing the materials, and we will stay within the limits of the material in our own musical backyard, in other words not spoiling it by adulteration. The music will be written to suit the men behind the horns rather than the horns themselves, because every man playing it represents some strong Negro characteristic and influence on our music."

The work will tell the story of the American Negro in three chapters of descriptive mood music; the first part from the landing of the first slave ships, the second leading up to the Civil War, and the third dealing with the period since emancipation.

Songstress Lena Horne, now appearing at the Savoy-Plaza Cafe Lounge.
Photo by Irving Haberman, PM

Lena Horne Is Still on the Way Up

DEC 1 5 1942 The P.M. Daily

Last year PM reported that Lena Horne (then Helena), talented Negro songstress, was hauling them in at Cafe Society Downtown and thereby making the management of that bistro very happy. This year she's doing exactly the same thing for the snazzier Savoy-Plaza Cafe Lounge – only more so. Since her Nov. 26 opening she has attracted capacity houses every single night and, once or twice, the management has had to turn away up to 500 guests. This, by the way, is the first time that the Savoy-Plaza has given Negro entertainers a chance.

DEC 25 1942

Lena comes to the Savoy-Plaza as a girl on the way up. She is just back from a juicy year in Hollywood, during which she was singled out for praise in *Panama Hattie* and, subsequently, got a bigger role in the forthcoming *Cabin in the Sky* with Ethel Waters. When she finishes at the Savoy in January, she'll go back to the coast to star in *Meet the People*. All in all, an impressive record.

Lena, however, is one of those rare people to whom such things are nice, but not to be taken too seriously. A Brooklyn gal, she's been working since she was 16 years old (she's now 25) and has, during that time, learned how to "sell a song."

Despite piles of fan mail and an average of six invitations a day to play benefits, she still talks of learning how to sing. She got a letter asking her to come down and talk over a part in a musical comedy, but never had heard of the guy who sent it—feller named George Abbott. When singing, she can turn on the sophistication, but she'd rather stick to the good old lowdown blues. She was more interested in a delegation from her alma mater, Girls High School in Brooklyn, than in the slew of celebs who came to hear her sing.

DEC 1 5 1942

Lena Horne's future is pretty well taken care of in Hollywood, where she's under a seven-year contract to MGM, but she'll be coming back to New York, now and then, for personal appearances. If the present trend continues, she'll need Madison Square Garden for her next stand.

Duke In Concert At Carnegie Hall

DEC 27 1942

NEW YORK—(ANP)—Duke Ellington, passing through New York last week end to prepare details for his eagerly awaited Carnegie hall concert on Jan. 23, revealed further details of his plans for the program. DEC 27 1942

One of the most important new works to be presented will be a tone poem, entitled "Black, Brown and Beige," which will run to about 25 minutes. Duke will probably use a second pianist for the performance of this work, in the person of young Billy Strayhorn, his talented assistant arranger, who will thus be making his ffrst personal appearance with the band in his three years as a member of Duke's staff.

Strayhorn will also be represented as a composer by three original works: a stomp, a dirge and a nocturne. The first will be "Raindrop Stomp;,, the other two are as yet untitled.

Also featured will be Duke's "American Lullaby," which was his contribution to a series of musical Americana recorded couple of years ago by Meredith Wilson but never previously featured by the Ellington band; also "Bluebells of Harlem which features Duke himself at the piano and was originally written for Paul Whiteman's Carnegie hall concert.

Some of Duke's famous musical pen-pictures, such as "Portrait of Bert Williams" and "Bojangles," will also be included, as well as his great "Crescendo And Diminuendo In Blue.

40a-1942
Afro-American
Baltimore, Md.

Paul Robeson Stars on "I Am an American" Programs on the Air

MAY 23 1942

Referred to as Greatest of Artists

NEW YORK— Paul Robeson, baritone, was the star on the "Show of Yesterday and Today," heard Sunday over a national network during the observance of "I Am an American Day."

On the 2:30 program, Mr. Robeson sang the 'Bill of Rights" from "Meet the People" and recited preambles to the Declaration of Independence and the Constitutions.

Blue Barron and his orchestra saluted past and present American heroes, while a message was read from Paul V. McNutt, chairman of the War Manpower Board.

MAY 23 1942

In Second Appearance

The singer also appeared on the latter half of the time usually taken up by Fred Allen's program, which was donated to the Treasury Department for the special program again with Mr. Robeson in the principal role.

The baritone sang a cantata entitled 'Battle Hymn," by John La Touche and Earl Robinson, who based their composition on excerpts from speeches of President Roosevelt.

A chorus and Al Goodman's orchestra assisted with the music. Mrs. Henry Morgantheau, Jr., introduced Mr. Robeson as "one of the greatest artists of our day." The Four Sons of the South, a Tuskegee Institute quartet, opened the program, singing "My Country 'Tis of Thee."

Afro-American
Baltimore, Maryland

Hampton Sets Precedent; Gets "Song Hit" Award

MAY 16 1942

NEW YORK — Lionel Hampton, whose band has been the talk of the town since he started broadcasting from the Savoy Ballroom four weeks ago, set a precedent last week by winning the coveted award as the outstanding band of the month elected by "Song Hits" magazine.

Lionel's is the first colored band ever to receive the award from this publication. The formal presentation of a plaque commemorating the event was scheduled to be made on his broadcast Tuesday evening, May 12.

This honor follows closely on the heels of a rave notice in Metronome, which gave the band its rare A-1 classification.

Hampton's boys are set for another recording session soon and will concentrate on instrumental killers this time instead of ballads. Leonard G. Feather, noted swing authority, is lending a helping hand in lining up the date, which will include a new, two-part version of Lionel's famous theme, "Flyin' Home."

Chicago Tribune
Chicago, Illinois

Colored Choir Provides Fine Night of Music

BY CECIL SMITH.

For 21 years J. Wesley Jones and his Metropolitan Church choir have been gladdening the south side with their monthly music festivals. Monday night the celebrated conductor and choir moved into Orchestra hall and sang without intermission for more than two and a half hours, to the manifest delight of a capacity audience.

MAY 20 1942

It is a stirring experience to hear these free and vibrant voices, either in the racial strains of Negro spirituals or in choral works from the general repertory. The secret of Mr. Jones' particular skill as a director lies in his ability to attain precision of attack and infectious rhythmic movement without robbing his singers of their inborn gift of spontaneity.

From a concert which was dynamically presented thruout, it is difficult to select the high spots. Two of the most striking moments occurred, however, when Magnolia Lewis, with her wonderfully direct approach to her audience, collaborated with the chorus in the spirituals entitled "My Lord's Gonna Move This Wicked Race" and "In the Hollow of His Hand."

The chorus showed its command of expressive tone in J. W. Work's rather Tschaikowskian setting of Lanier's "A Ballad of Trees and the Master," and raised the roof magnificently, albeit at an unduly ponderous tempo, in "The Heavens Are Telling," from Haydn's "The Creation." Don Malin's sturdy expansion of a Lutheran chorale, "Let's All Together Praise Our God," was also vigorously sung.

MAY 20 1942

Maurice Cooper, tenor, and Clara Bolton, soprano, appeared as guest soloists. In two Handel airs and Felix Borowski's touching "When I Am Dead, My Dearest" Mr. Cooper sang with the utmost taste, and with a flowing and continuous melodic line of unusual beauty. If minor vocal difficulties in the upper register are overlooked, he is an artist of real distinction. Miss Bolton, despite a high voice of exciting concentration, demonstrated less musical maturity.

Many assisting performers contributed to the success of the evening. Frank Palmer, directing the male chorus, showed a gift for conducting, but not much respect of interpretative directness and simplicity. The several participating vocal soloists were C. V. Blackman, E. Bernice Coleman, Mabel Sanford Proctor, Mary Crowley, Foster Delaware, Blanche Hardison, Arthur Logan, and C. Wilbur Hardison. The accompanists, at the piano and organ, were Lowell Derrick, Walter E. Gossette, and Harriette Hammond.

Birmingham, Ala. News
May 8, 1942

Music For All

With its closing concerts of this season, the Birmingham Civic Symphony Orchestra will weave itself still further into the life of the community. In a larger and more definite sense than ever before, the orchestra will be truly a Birmingham civic enterprise.

The orchestra is closing this season with a series of three concerts in three days the middle of next week. It will be heard in the last of the regular subscription series, a special concert for youth, and, for the first time, a concert for Negroes only. Thus the orchestra reaches out to command an ever-widening support, creating new friends, drawing new converts to the cause of providing a rich and satisfying enjoyment in wartime.

The last regular concert, described as a "pop" concert, will be intended for popular attraction in more ways than one. The admission has been lowered as a part of the orchestra's Victory Dollar campaign to assure a better financial start for the orchestra next season and also to attract listeners from all walks of life.

While war is a time when many of a people's accustomed interests and pleasures have to be sacrificed, experience has shown that it is unwise to sacrifice too much musical life. Music is one of the great sustainers and builders of morale. In Washington, where the National Symphony has been experiencing its annual campaign for support, the slogan has been, "Now more than ever music is essential."

In that spirit the Birmingham Civic Symphony Orchestra is making this year's closing concerts easily available to all citizens, regardless of race or age. It is a fine gesture toward a deeper patriotism.

Newsweek
Dayton, Ohio

Boogie-Woogie's Cradle

Late last fall, with "Birth of the Blues" and "Blues in the Night," Hollywood launched a film cycle that purported to document the origin and development of American popular music (NEWSWEEK, Nov. 10). Both musicals cashed in shrewdly on the nation's growing clamor for "name" bandsmen but polished off the history with a few hot licks and a promise. RKO-Radio's "Syncopation"—third in the blues-to-boogie-woogie series—sticks closer to the facts and is a good deal more successful in catching the spirit of the new music and the men who made it.

JUN 15 1942

William Dieterle, whose screen biographies of Zola, Pasteur, and the Devil and Daniel Webster were in the Wagnerian mood, is equally at ease with the jazz tempo of "Syncopation." Obviously the director has staked himself a claim incapable of thorough exploration in an hour and 28 minutes. But a brilliant opening montage transports the savage beat of jungle feet and drums from Africa to the slave markets of America. The early scenes that throb with "trouble music" in New Orleans' Basin Street of 1907 are also musically and dramatically effective.

After that, as the blues march toward the North and the ultimate swing, an episodic personal narrative keeps stumbling by the wayside until it finally falls flat. Bonita Granville, Jackie Cooper, Adolphe Menjou, Frank Jenks, and Todd Duncan (the Porgy of Broadway's current "Porgy and Bess") are good in important roles. But the co-stars of this play are melody and rhythm, and the music's the thing.

JUN 1 1942

Dieterle has encompassed a rich and exciting cross-section of American tunes, from the early trouble music to the catchy "Falling Star"—a new number written by the film's musical director, Leith Stevens. The interpreters range from the Hall Johnson Choir and Connie Boswell to an impressive list of modern maestros selected from the leaders of a Saturday Evening Post poll. Thus Dieterle is able to close his case with a "super-jam session" (staged in New York) that brings together in strident consonance Charlie Barnet, Benny Goodman, Harry James, Jack Jenny, Gene Krupa, Alvino Rey, and Joe Venuti.

Birmingham, Ala. News
May 7, 1942

Special Negro Concert Is Plan

Civic Symphony Orchestra To Play Three Programs As End Of Season Draws Near

THE BIRMINGHAM CIVIC SYMPHONY ASSOCIATION
DOLLAR VICTORY SUBSCRIPTION CAMPAIGN

I believe in the value of encouraging fine music in Birmingham among Birmingham's own musicians. Please enter my victory subscription for $..... It is understood that this money entitles me to one admission to the last concert, May 12.

This program will be an all-request program. Requests should be sent to the Civic Symphony office.

Name .....

Address..... Phone.....

Birmingham Negroes will hear their first concert by the Birmingham Civic Symphony Orchestra before an all-Negro audience at 8:30 p.m. May 14 at the Municipal Auditorium, according to an announcement by Mrs. W. P. Tuggle, manager of the orchestra.

The event will pioneer a new era of cultural development in the city, with the concert sponsored by the City Federation of Negro Women's Clubs.

The Thursday night concert for the Negroes of the city will follow two concerts—a pop concert Tuesday evening and a youth concert Wednesday afternoon—with which the resident symphony closes the current musical season next week.

Winding up a successful year, the Birmingham Civic Symphony Orchestra this week is holding a city-wide Victory Dollar Campaign to raise additional funds to lower the current deficit and assure a greater season for 1942-43, and to draw in, at $1 per membership, people from all walks of life and all incomes.

Music, according to the resident symphony heads, has been considered a plaything of the rich for too long, and it's high time that, through bringing people of the lower income brackets into the organization, the Birmingham Civic Symphony Orchestra can prove the truth of the statement of Goossens, conductor of the Cincinnati Symphony, that all one needs to listen to and enjoy music is "ears."

Already one of the leading merchants of Birmingham has made a gift of $100 to buy 100 memberships for deserving music students.

In the downtown stores Thursday, Friday and Saturday a group of Birmingham women will be on hand to accept your victory dollar memberships. Booths will be located in Loveman's, Burger's, Blach's and Pizitz' stores. In charge will be Mrs. John Beckwith, chairman of the drive; Mrs. Clifford Lamar, Mrs. Mervyn Stern, Mrs. Irving Davids, Mrs. Hugh Morrow, Jr., Mrs. George Houston Davis, Mrs. T. K. Byrne, Mrs. Morris Bush, Mrs. Raymond Paty, Mrs. Hill Ferguson, Mrs. Kingman Shelburn, Mrs. Charles S. Caldwell, Mrs. George Morrow, Mrs. McClelland Van der Veer, Mrs. Harry Hoyle and Mrs. Douglas Arrant.

But don't wait until next week. Clip the coupon below now and mail with your victory dollar at once. Be one of the first to join the victory dollar campaign for victory for Birmingham music and thousands of new members who "have ears"—it's all you need to enjoy music!

Birmingham, Ala. News
May 12, 1942

Miss Alice Chalifoux To Be Harp Soloist At Symphony Concert

Artist From Cleveland Orchestra Is Former Birmingham Resident

A rare musical treat is promised Birmingham concert-goers Tuesday night with the appearance of Miss Alice Chalifoux, first harpist with the Cleveland Symphony Orchestra, as soloist with the Birmingham Civic Symphony Orchestra at the Municipal Auditorium.

This "pop" concert brings to a close the regular series of programs by the resident symphony under the baton of Conductor Dorsey Whittington and climaxes a brilliant and successful season by the orchestra. The Tuesday night concert will be followed at 3:15 p.m. Wednesday by the final youth concert of the year, which is expected to draw approximately 4,000 children.

Thursday night at the Municipal Auditorium the orchestra will play its first concert to an all-Negro audience, with Miss Chalifoux appearing for the third time this week as soloist with the symphony.

The appearance here of Miss Chalifoux, the Birmingham musician who has won a national reputation with one of the country's major symphony orchestras, is a highlight of the current musical season. Miss Chalifoux is noted not only for her appearances with the Cleveland Symphony Orchestra as first harpist, but for her brilliant playing in concerts throughout the land.

Tuesday night Miss Chalifoux will play the beautiful Chabrier "Espana Rhapsody" for harp, and Debussy's "Dance Sacre and Profane" for harp and orchestra.

The orchestral program will include "William Tell Overture" (Rossini); largo from Dvorak's "New World Symphony;" prelude to Wagner's "Tristan and Isolde;" Grieg's "Peer Gynt Suite No. 2;" Strauss' "Perpetual Motion;" Grainger's "Londonderry Air," and Pierne's "March of the Tin Soldiers." Concert will begin promptly at 8:30 p.m.

The youth concert will start at 3:15 p.m. and the program will include the national anthem, the "William Tell Overture," largo from the "New World Symphony," "Perpetual Motion," the Debussy harp solo by Miss Chalifoux, and "Home Road," by Carpenter, sung by the audience.

The concert for the all-Negro audience will begin at 8:30 p.m.

Afro-American
Baltimore, Maryland
JUN 13 1942

Sweethearts of Rhythm Have War-Proof Outfit

NEW YORK—With bands all over the country worried about the seizure of their hired busses for troop transportation purposes, and still further harassed by the loss of some of their personnel to the draft, it seems that the luckiest and most completely "war-proof" orchestra in the world at the moment must be the International Sweethearts of Rhythm.

In the first place, of course, this all-girl band is completely draft-exempt; but just as important is the fact that, unlike the majority of orchestras, they have their own bus instead of a rented one, and a very remarkable bus it is too.

Said to Cost $15,000

Stated to have cost a cool $15,000, it's a Pullman affair with perfect sleeping accommodations for 22 people, and has everything from running hot and cold water to air conditioning.

The band uses this bus as its home while on the road, often going to sleep in it right after the job one night and waking up three or four hundred miles away in time to prepare for engagement in the next town.

Incidentally, it seems likely that the girls will be giving the famous bus a rest shortly, as plans are under way to put the band in a location for the first time during its fourteen months of professional existence.

Afro-American
Baltimore, Maryland
JUN 13 1942

Yale to Incorporate Blues of Colored Americans in Library

NEW HAVEN. Conn. —(ANP) —Langston Hughes, blues poet, has recently been employed by the Yale University library to transcribe on paper the words of some of the more difficult colored blues records in the James Weldon Johnson Memorial Collection now in formation. Carl Van Vechten has donated to this collection one of the most complete libraries of colored records in America, including all of Ethel Waters, Bessie Smith, Paul Robeson and Marian Anderson, as well as such folk singers as Blind Lemon Jefferson, Lonnie Johnson, Ma Rainey, and Victoria Spivey.

Poet Hughes

In order that these records may be preserved for posterity, it is stipulated that they are to be played only twice a year for future students of the colored musical idiom who may come to Yale for study and research.

Under the auspices of the P.E.N. club in collaboration with the coordinator of inter-American affairs, Mr. Hughes has participated in two broadcasts of his poems from New York to Latin America, one in Spanish, and one in Portuguese for Brazil.

The poems read included "The Negro Speaks of Rivers" and "Lincoln Monument: Washington." Other contributions by colored persons to American cultural life were also commented upon.

Stadium Collaborators: Marian Anderson, noted contralto, and Efrem Kurtz, conductor, finish a rehearsal for their joint appearance at the Lewisohn Stadium Thursday evening. Kurtz, who recently resigned his musical directorship of the Ballet Russe, will conduct at the Stadium till July 22.

Journal and Guide
Norfolk, Virginia

Sammy Kaye To Air "This Is God's War" By Joe Louis

When Sammy Kaye puts his "swing and sway" rhythm on the NBC Red network July 5 listeners will hear for the first time on the air a song indirectly written by Corporal Joe Louis, heavyweight champion of the world.

At a Navy Relief show in New York's Madison Square Garden last March, Joe Louis told the crowd, "We are going to win because we're on God's side!"

Joe's simple statement caught on, finally appearing as the inspiration of a poem by Carl Byoir, "Joe Louis Named the War," which appeared in Collier's Magazine. Frrom Byoir's poem, David Greggory and Baldwin Bergersen composed the song Sammy Kaye will feature, "This Is God's War."

Kaye, who wrote the popular "Remember Pearl Harbor," has promised to give the new number an elaborate send-off, earmarking it for front line position in military music.

Chicago Tribune
Chicago, Illinois

Current Music News

The third annual Negro music festival will bring a great variety of attractions to Soldiers' field this afternoon. A Negro chorus of 1,000 voices under J. Wesley Jones' direction, the Navy Pier band, and a variety of vocal and instrumental soloists will provide patriotic music, spirituals, and popular, classical, and semiclassical numbers. The famous actor, Canada Lee, will be on hand. The news commentator, John B. Kennedy, is to serve as master of ceremonies. The program starts at 3 o'clock. Proceeds will go to the service men's centers of Chicago. The festival is indorsed by the Treasury department, the Chicago Chamber of Commerce, and the Chicago Church federation.

J. Wesley Jones.

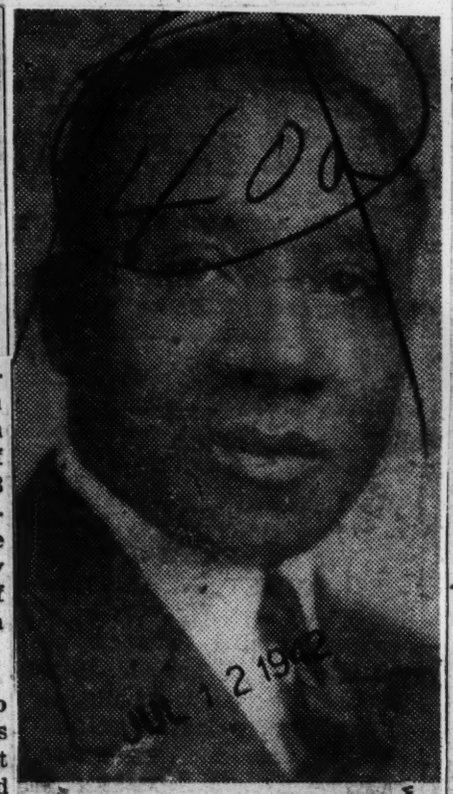
The Ballet Russe de Monte Carlo recently announced several additions to its répertoire and promised that at least four of the new ballets would be presented in Chicago during the Christmas engagement. Agnes de Mille will choreograph a piece based on an American subject to music commissioned from Aaron Copland. Bronislava Nijinska is working on a Russian ballet which is to use Glazunoff music. Leonide Massine and Salvador Dali are preparing another surrealistic piece, this one to the music of Bach. Mia Slavenska will make her debut as choreographer with a new abstract ballet to Bruch music.

Records for Our Fighting Men, Inc., a nonprofit organization which will collect old records from the public and sell them and with the proceeds buy new records and record players for camps and bases, will begin its drive next Friday. The American Legion will coöperate in a house-to-house canvass.

Edward Eigenschenk, organist of the Second Presbyterian church, will give a recital at the Rockefeller Memorial chapel, 59th street and Woodlawn avenue, beginning at 7 o'clock tonight. During the summer the chapel's carillon is played each Sunday, Tuesday, Wednesday, and Thursday evening at 7:30 by Frederick Marriott.

Arthur C. Becker, dean of the De Paul university of school of music, is giving a series of Wednesday noon organ recitals at the De Paul Little theater, 64 East Lake street.

Chicago Bee
Chicago, Illinois



SUMMER PROFESSOR— R. Nathaniel Dett, famous composer-educator, was a guest professor at Northwestern University during the first week of the Summer School at Evanston, conducting a choral clinic. His engagement there turned out to be one of the most interesting and successful that the university has had in a number of years. Dr. Dett was brought here for a lecture-recital as the concluding feature of the First Annual Music Festival of the Chicago Music Association.

New York Times
New York, N. Y.

ROBESON SOLOIST AT THE STADIUM

Gives 'Ballad for Americans' With the Peoples Chorus— The Philharmonic Plays

One of the largest crowds of the season turned out at the Lewisohn Stadium last night to hear Paul Robeson as soloist with the New York Philharmonic-Symphony Orchestra under the direction of Alexander Smallens. The famous baritone was received with enthusiasm, as he sang works by Mendelssohn and Mussorgsky, the solo part of "Ballad for Americans" by Earl Robinson and John LaTouche and a group of songs.

Appearing in "Ballad for Americans," which Mr. Robeson helped to make popular throughout the nation, was the American Peoples Chorus, and this was its 113th appearance in the work. The composition, which describes the variety and richness of America today and yesterday, made a stirring impression on the audience, and Mr. Robeson was recalled repeatedly upon its conclusion.

The program began with Mr. Smallens leading two American works: Henry F. Gilbert's "Comedy Overture on Negro Themes" and Henry Brant's Variations on a Canadian theme, the song, "Oh, Canada." Then Mr. Robeson made his appearance, singing "Lord God of Abraham" from Mendelssohn's "Elijah" and Mussorgsky's "King Saul," followed by "Ballad for Americans."

After the intermission Mr. Smallens directed the orchestra in Tchaikovsky's "Nutcracker" Suite and Liszt's "Les Préludes." Mr. Robeson then came forward to sing a group of songs with Lawrence Brown at the piano. He offered works by Garat, Beethoven, Quilter and a Chassidic chant in an arrangement by J. Engel.

Chicago Tribune
Chicago, Illinois

Music Programs

Above: Muriel Rahn, American soprano, will be one of the stars at the third annual Negro music festival at Soldiers' field today.

Chicago Tribune
Chicago, Illinois

NEGRO ARTISTS APPEAR TODAY AT MUSIC FETE

Festival to Be Held in Soldiers' Field.

Great Negro artists will share honors with American service men this afternoon at the third annual American Negro Music Festival and patriotic celebration in Soldiers' field.

Canada Lee, star of "Native Son," will be heard in a dramatization, "I Am a Negro." Among the singers will be Muriel Rahn, Magnolia Lewis, E. Bernice Coleman, Robert Keith McFerrin, Napoleon Reed, William Franklin, Thelma Waide Brown, Frankie Fambro, and Johnelle Gay. Eddie South will be the violin soloist.

Music by Navy Band.

Other attractions will include music by the United States navy band and Marl Young's orchestra, singing by massed choirs directed by J. Wesley Jones, and musical numbers directed by Luschaa Allen, Erma Smith, and Elmur Simpson. The chorus of the Chicago Negro Opera company will sing.

Mayor Kelly will welcome the audience, and Norman B. Collins of the treasury department will speak.

Kennedy Master of Ceremonies.

The Rev. Joseph M. Evans will deliver the invocation. John B. Kennedy will be master of ceremonies.

W. Louis Davis is president and director of the festival. Oscar E. Brown is vice president and Arthur W. Sewell, secretary and treasurer.

New York Times
New York, N. Y.

GORDON TO OFFER ALL-NEGRO OPERA

'Carmen Jones,' Adaptation of Bizet Work, Due in Fall—South to Be Locale

A NEW QUEEN ELIZABETH

Flora Robson to Take Part This Week in Princeton—'Porgy' Has 200th Performance

Max Gordon announces the addition of a fourth production to his Autumn schedule. It will be "Carmen Jones," the adaptation—for an all-Negro cast—of Bizet's opera "Carmen," on which Oscar Hammerstein has been at work off and on for the last four years. The original score of the opera will be used and, although Robert Russell Bennett will give the score some new orchestral treatment, the forthcoming musical will not be "swung" or jazzed. Mr. Hammerstein will supply lyrics in Negro dialect, and he has shifted the locale from Spain to South Ca'lina. Mr. Bennett, by the way, will direct the orchestra when the show is placed in production. No presentation date has been set and none of the cast has yet been selected.

By the time the new season gets under full sway, Mr. Gordon will be one of Broadway's busiest men. What with "Junior Miss" still expected to be at the Lyceum and with three road companies on tour, he also will have three other productions coming along. One is "Franklin Street," by Ruth and August Goetz and Arthur Sheekman, which George S. Kaufman will direct and in which Groucho Marx will have the lead. He also has a play, as yet untitled, by Sam and Bella Spewack, and a revival of "The Yellow Jacket," on his list.

Mr. Gordon left for Hollywood yesterday to put the finishing touches on his screen production of "My Sister Eileen," and just before he left he made the plea that it be pointed out that there is no connection, either as to plot or dialogue, between the stage and radio versions of "Junior Miss."

Perhaps the outstanding event in the Summer theatre sector this week is the appearance of Flora Robson in "Elizabeth the Queen" at the McCarter Theatre, Princeton, N. J. Miss Robson will enact the role created on Broadway by Lynn Fontanne. Although she never has been Elizabeth on the stage she twice has appeared as Queen Bess in the movies—in the English film "Fire Over England" and in "The Sea Hawk." Staats Cottsworth will have the role of Essex that Alfred Lunt played in the Theatre Guild production. Incidentally, Dwight Deere Wiman and John van Druten will journey to Princeton to see her first of four evening performances on Wednesday. Mr. van Druten's new play "Damask Cheek," which was written for the English character actress, is on Mr. Wiman's agenda for production this season, probably in the Fall. Miss Robson, later this Summer, is expected to appear at other Summer theatres in "Suspect."

"Porgy and Bess" played its 200th performance at the Majestic last night, thus topping by seventy-three performances the original Theatre Guild production of 1935. Since the beginning of its present run, on Jan. 23, 1942, there has been only one minor change in the cast—the substitution of Etta Moten for Anne Brown in the role of Bess, although Pat, the goat, has been replaced once or twice. Highlight of the musical's run was the transportation of its entire cast to play excerpts before Chief of Staff Marshall and other high officials at the Army Day dinner, and to Fort Monmouth, N. J., to entertain the soldiers stationed there until a cloudburst broke up the outdoor presentation.

Gallatin, Tenn., Exam.-Tennessean
June 26, 1942

Local Negro Band Wins Top Honors In National Contest

The Gallatin Colored Band, repeating its triumph in Chicago in 1941, won the annual national Negro championship in Oklahoma City last week competing against the Douglass High School Band and the Nashville Sunday School Congress Band. The award, given on a basis of the applause incited by each contestant, qualifies the Gallatin Band to compete in the contest in Jacksonville in 1943.

The Band, which is under the direction of George Randolph Offitt and is managed by Hart L. Winston, rendered short concerts at the stations of various cities en route to Oklahoma City. Such concerts were given at Hopkinsville and Hendersonville, Ky., Evansville, Ind., Mt. Vernon, Ill., St. Louis Springfield, Mo., and Tulsa. Met at the station in Oklahoma City by the Douglass High School Band, they paraded through the streets of the city to the school campus Wednesday night, and returned to Gallatin Sunday.

Winston announced that the band will give various entertainments in an effort to raise funds needed to participate in the 1943 event.

40a-1942

STUDIO'S VERSION OF 'FRANKIE AND JOHNNY' UNTRUE, SAYS FRANKIE

FEB 21 1942

Pittsburg Courier
Pittsburg, Penn.

ST. LOUIS, Feb. 19.—Not so many years ago, the ballad, "Frankie and Johnny," was one of the most popular for a number of days, that would make the "Hit Parade" seem as permanent as a passing gust of wind.

This week, in Judge William Killoren's division of Circuit Court, one of the most unusual court dramas will be unfolded, with the scheduled start of the $200,000 suit filed by Attorneys Joseph L. McLemore and Robert L. Witherspoon on behalf of their client, Miss Frankie Baker, 66-year-old former St. Louisan and owner of a shoe shining parlor in Portland, Ore.

Miss Baker arrived here Thursday for the hearing, which was slated after a two-year battle on the part of Miss Baker's attorneys. They tied up assets of Republic Films and associated groups in seven States, thereby threatening a film blackout and the loss of much revenue. The firm then agreed to come into court.

MISS BAKER REPEATS STORY

Miss Baker (the original Frankie of the famed ballad) says that soon after the slaying of her friend, Allen Britt, she heard the song. It wore on her and she was forced to go to Omaha. The song followed her, so she went out farther West to Oregon. Now the elderly woman says that the appearance of the Republic Films movie was the last straw. The $200,000 suit followed.

Miss Baker, on her arrival here, showed reporters the site of her old home on Targee street (212 to be exact), now occupied by the mammoth Municipal Auditorium. She claims that she shot her lover, Allen Britt, in self defense, early in October, 1899, and it was this same self-defense plea that won her her freedom in coroner's court.

According to her, Allen Britt (the name to become world famous as Johnny) stayed in the rooming house, off and on, for several years. He was not a sport, she said, and went with Alice Pryor.

Miss Baker says that she is further humiliated by the inference in the song that the shooting took place in a saloon. She says that Allen came in and that he became angry and flew into a rage that October morn.

CLAIMS SHE SHOT HIM ONCE

There was no root-i-toot-toot when she shot Miss Baker contends because she only shot once. And she used a .38-caliber weapon instead of the customary .44 gun, as the ballad relates.

Frankie says (and so do those who knew her at the time, there was nothing flashy about her clothes; that she was not a sporting woman, and that she didn't have expensive jewelry.

A trial now looms that will be packed with much interest and many hours of testimony on the part of literary experts. There will be much reading of depositions, including those by some key figures such as the late Mrs. Tillie Griffin and others who have since died. And it will be a battle of two race lawyers against some of the leading legal talent in the country, who will plead the Republic case.

Journal and Guide
Norfolk, Virginia

Rosemond Named To Baltimore Music Post

FEB 21 1942

BALTIMORE, Md. — Andrew Fletcher Rosemond, celebrated violinist, teacher, and conductor, hav been appointed by the Peabody Conservatory of Music under the Carnegie Corporation grant as teacher of instrumental music in the colored junior high schools of Baltimore, specializing in violin, viola, violoncello and bass.

ROSEMOND

Mr. Rosemond, who was educated in the best schools and conservatories in America, is an artist pupil of Gruenburg and Adamowski at the New England Conservatory of Music. For many years, thereafter, he studied with the greatest masters in Europe.

INTERNATIONAL REPUTATION

FEB 21 1942

He has the distinction of having made a three year tour of the world as violinist and orchestra conductor and has filled important music posts as musical director and conductor of the orchestra for the Manila Hotel, Manila, Philippine Islands, for two years, and held a similar post for one year at the Hotel Plaza, Shanghai, China.

He has also filled long term engagements as conductor and violinist in Berlin and Frankfurt-Am-Main., Germany and Paris, France. He has filled many engagements as violinist in Europe and has toured the music halls of England and Wales.

FORMERLY AT TUSKEGEE

Upon his return to America, Mr. Rosemond was appointed head of the stringed instrument department, professor of violin and string quartet, and conductor of the Institute Symphony Orchestra at Tuskegee Institute where he remained nine years.

In 1940, he resigned from Tuskegee Institute and opened the Rosemond school of violin and stringed instruments in Richmond, Va., and also gave a series of music appreciation lecture-violin recitals in the public schools of Richmond.

He was called from Richmond and appointed conductor of the Baltimore NYA Negro Symphony Orchestra by NYA music director Frederick R. Huber, who is also municipal director of music in Baltimore.

FEB 21 1942

When all of the white and colored music projects in the state of Maryland were closed in the interest of national defense, Mr. Rosemond was recommended for his present post. He began his new duties this week.

Daily World
Atlanta, Georgia

Count Basie Hits Again In Band Poll

FEB 28 1942

JERSEY CITY, N. J. — (SNS)—COUNT BASIE, the "Jump King Of Swing", has once again demonstrated his tremendous superiority as America's most popular sepia orchestra. The Count scored a decisive triumph in taking tenth place in the seventh annual orchestra popularity poll, conducted by Martin Block of "Make Believe Ballroom" fame on radio station WNEW, New York.

Glenn Miller once again was voted "Number One Band" for the third year, followed in order by Tommy Dorsey, Vaughn Monroe, Harry James, Jimmie Dorsey, Sammy Kaye, Artie Shaw, Benny Goodman, Johnny Long and Count Basie in the first ten.

FEB 28 1942

Basie rolled up twice as many votes as the votes of all the other sepia bands combined. The Count, incidentally, came very close to passing Kay, Shaw, Goodman and Long in the last week of the poll. Votes came pouring in for Basie in the last few days and the contest's deadline was the only thing that stopped the "Jump King" from nabbing sixth place.

In commenting upon the result of the poll, Martin Block praised Basie's sensational rise during the past year, which can be attributed to a succession of hit records on OKEH.

FEB 28 1942

Two years ago Basie wound up in 28th place in this same poll and a year ago he was 19th.

Journal and Guide
Norfolk, Virginia

To Sing In Newport News And Richmond

FEB 28 1942

Soprano Star In South On Heels Of Real Success

NEW YORK CITY — For the first time since she won acclaim in and about New York as one of the most promising threats to the inner circles of the established greats of the Negro concert world, Muriel Rahn, sensational young dramatic soprano, will be heard by Virginia music lovers when she makes appearances in Richmond and in Newport News, Va., next month.

A March 19 performance will be held in Coburn Hall at Union University, and the next day the singer will appear at the B. T. Washington School auditorium in Newport News.

FEB 28 1942

Having been tremendously impressed by advanced notices of Miss Rahn's remarkable ability as adjudged by her previous concerts, six different organizations have banded together to sponsor her two concerts. The Richmond engagement is being sponsored by the Richmond Chapter of the National College Women's Club, the Delvers Literary Club, the Treble Clef Music Study Club and the Phyllis Wheatley Branch of the Y. W. C. A.

The sponsors of the Newport News concert are the Newport News Chapter of the Girl Friends and the Newport News Teachers' Association.

FEB 28 1942

BREAKS TRADITION

Miss Rahn's young career has thus far been marked by very interesting "ice breaking" performances. Some weks ago she became the first Negro to sing before an exclusive Lindenhurst, L. I. audience in the Lindenhurst High School auditorium that never before had played host to a colored artist. Lindenhurst, a community with a large proportion of German descendants, fell in love with Muriel Rahn. She gave them a wide assortment of her best German lieder, which group, some critics have said, is her forte, and the Lindenhurst folk have asked to hear the singer and again.

Three weeks ago, Miss Rahn cause quite a ruffle in Carnegie Hall when she made her entrance with the all-white Opera Group of the National Orchestra Association. This was another occasion where she became the first Negro to lay open the barrier of a white organization.

FEB 28 1942

Miss Rahn became a member of the opera group by means of a difficult audition before a board of some of the greatest names in music. Upon being accepted into the group, plans were made for her debut sometime in the early spring. The recent appearance was, therefore, unannounced and unpublicized. Seated in that audience were many of the wealthiest and most influential patrons of the National Orchestra Association.

The rest reads like a female version of the Horatio Alger, Jr. tale.

Miss Rahn's Virginia tour is being conducted, as usual, by her manager and husband, Dick Campbell.

Chicago Tribune
Chicago, Illinois

Arrau to Make 2d Appearance With Orchestra

MAR 1 - 1942

By Edward Barry.

The Chicago Symphony orchestra and its junior partner, the Civic orchestra, will bring three soloists and a guest conductor to Orchestra hall this week.

MAR 1 - 1942

At the Thursday night and Friday afternoon concerts of the senior organization the Chilean pianist, Claudio Arrau, will make his second pair of appearances this season. It was not merely respect for the good neighbor policy which caused the management to offer the South American the almost unprecedented honor of an immediate reëngagement. When he played here on Jan. 1 and 2 his quiet competence made a deep impression. He took the Liszt E-flat Concerto, a work at which it has long been the fashion to sniff, and proved that it has a great deal more musical substance than it is usually credited with.

Claudio Arrau.

Another possible reason for the reëngagement was the fact that Edward Collins, Chicago pianist and educator, who had been scheduled to introduce his own new concerto on March 5 and 6, was forced to cancel his appearances because his recovery from a recent illness had been slower than he had expected. This left two open dates, and Arrau was quickly slipped into them.

Altho Arrau did manage to prove that the Liszt concerto is a better piece than it had been believed to be, he still did not satisfy those members of the audience who like to hear a strange pianist in a work which will put all his powers of penetration and interpretation to the test. Such a work is the Brahms D minor Concerto, Arrau's choice for next Thursday and Friday.

MAR 1 - 1942

At the Young People's concert of next Wednesday afternoon the orchestra will present a 16 year old soprano, Margery Lindquist, as soloist. She is a serious and talented youngster who is said to know 150 songs and 2 operatic rôles. From this huge répertoire she has selected the Polonaise from Thomas' "Mignon" for her Wednesday appearance. By the way, John Alden Carpenter's "March and Song to Freedom" will receive its first performance Wednesday. It celebrates the 100th anniversary of the Chicago public schools.

The Civic orchestra, playing in the popular concert series next Saturday night, will share the spotlight with Alice Martz, a Dayton, O., pianist who has been studying in Chicago for the last several years. She placed first in the 1940 competition conducted by the Adult Education council and the Society of American Musicians and, as a reward, appeared in recital in the distinguished Musical Arts series on Feb. 3 in Orchestra hall. She was extremely successful, playing with the naturalness and fluency and wealth of apt detail which mark the born musician. Miss Martz will be heard Saturday in Powell's Negro Rhapsody.

MAR 1 - 1942

The guest conductor is Edward Collins, whose health will permit him to accept the relatively light task of directing the Chicago Symphony orchestra in his own Tragic Overture next Thursday night and Friday afternoon. The overture was introduced to the orchestra's subscribers 15 years ago.

Frederick Stock will direct on Wednesday, Thursday, and Friday; Hans Lange, on Saturday. Programs for the adult concerts follow:

Thursday at 8:15 and Friday at 2:15.

Chicago Symphony orchestra.
Symphony No. 2, D minor .....Dvorak
A Tragic Overture .....Collins
[The composer conducting.]
Concerto for Piano, No. 1, D minor..Brahms
Claudio Arrau.
Saturday at 8:15. Civic orchestra.
Prelude to "The Mastersingers of Nuremberg" .....Wagner
Negro Rhapsody, for Piano and Orchestra .....Powell
Alice Martz.
Symphony No. 5, C minor .....Beethoven
Alborado del Gracioso .....Ravel

MAR 1 - 1942

Daily World
Atlanta, Georgia

Schuyler Recital Is Awaited Here

MAR 12 1942

Interest in the Phillipa Schuyler recital, which will be given at Wheat Street Baptist Church next Monday afternoon, March 16, is gaining momentum and promises to be the music treat of the season. Without a doubt it will be something unique in the line of piano recitals.

Phillipa Duke Schuyler, a child prodigy, is one of the sensations of the age. Physically nine years old, her mental age has been set by psychologists at sixteen and they estimate that she could easily do ninth grade work. She began composing music when she was four and has been playing the piano in public since she was six years old. She has an agreement with a nationwide radio system by which all of her new compositions are played for the first time in public over that network. A Schuyler album, "Five Little Pieces," was published two years ago and three thousand copies have been sold.

MAR 12 1942

Both Phillipa's parents are gifted. George Schuyler, her father, is perhaps best known in this section for his militant column which appears weekly. Josephine Schuyler, her mother, was formerly a ballet dancer and writer, but now devotes most of her time to Phillipa and painting. She is Phillipa's manager.

Phillipa and her mother will arrive in Atlanta early Monday following a recital in Jacksonville, Florida.

MAR 12 1942

The recital in Atlanta is being sponsored by the Phyllis Wheatley branch of the Young Women's Christian Association, and the hour hour is five o'clock to accommodate school children who are eager to hear and see Phillipa perform at the piano.

Chicago Bee
Chicago, Illinois

WPA Symphony Orchestra To Play 'Liturgia Negra'

MAR 8 - 1942

The first Chicago performance of the Suite, "Liturgia Negra" by Pedro Sanjuan, Spanish composer now living in America, will be a highlight of the Illinois WPA Symphony Orchestra's program at the Eighth Street Theater on Monday, March 9. Izler Solomon will conduct the orchestra and Marian Carlisle, soprano, will be soloist.

The Suite by Sanjuan was first played by the St. Louis Symphony Orchestra under Vladimir Golschmann last November where critics praised its savage Afro-Cuban rhythm.

MAR 8 - 1942

The work portrays the ceremonial rites of Cuban slaves of the colonial period who had been brought to that land from the West Coast of Africa. Six varieties of primitive percussion instruments are written into the score. Sanjuan, who spent much of his life in Cuba, is the founder of the Philharmonic Orchestra of Havana.

The soloist, Marian Carlisle, Chicago soprano, will sing the aria "L'amero saro costante" from "Il Re Pastore" by Mozart and "Chanson Perpetuelle," for soprano and orchestra, by Chausson. Miss Carlisle, who has made solo appearances with many leading orchestras, was last heard locally when she was featured in the Grant Park concerts last summer.

MAR 8 - 1942

The Overture to "The Faun" by the former Chicagoan, Eric DeLamarter, will open the concert. The Overture is a revision of DeLamarter's first orchestral composition. The principal work of the first half of the Illinois Symphony's program on Monday will be Mozart's Symphony No. 35, in D Major, the "Haffner" symphony

40a-1942
Afro-American
Baltimore, Md

Dixon to Introduce New Symphony

More honors come this week the youthful composer-director, ean Dixon (above). when he will conduct the New York Philharmonic Symphony at Lewisohn Stadium on Friday night, introducing "Symphony No. 1" by Khatchaturian, in its first American performance.

Peoples Voice
New York, N. Y.

Sweethearts Prefer Riffs To Romance—

By ANNA MAE WINBURN

Conductor, Vocalist with the Sweethearts of Rhythm

It may sound exciting, even glamorous, but to us it's hard work. The only excitement or fun the girls get is from playing. And I don't mean tennis, golf or swimming. I mean playing the one-night stands which have become synonymous with the International Sweethearts of Rhythm. When we tear into a new arrangement and the whole band starts rocking, it makes up for all the discomforts and hazards of roaming about the country like nomads.

When I tell you that we are 18 girls, living together, sleeping together, working together, our home a monster but in which we also travel, you will be able to understand some of our problems. But they're not serious ones. I don't think that a large group such as ours ever lived together, as we do, in perfect harmony. Most of the girls were originally students at the Piney Woods school, near Jackson, Miss. In 1939 they formed a jazz band as part of the regular school activities, to play local dances and concerts. They won an amateur prize on their first New York trip, at the World's Fair in 1940, and only became full-fledged professionals a year ago. I joined them as conductor and vocalist last year.

What about romance? Well, a lot of the girls are very pretty, and a couple of them are engaged, but their first love is music. There's plenty of time for marriage later on. "No dates?" Definitely no! We usually get into our berths in the pullman bus right after the job, and wake up next day maybe three or four hundred miles away, ready to rehearse for the next one-night stand.

But we do have it harder than any of the male bands doing one-nighters around the country. They'll set out on tour and very often stop for a one or two weeks engagement, in one spot. We set out and keep going, night after night, city to city. Their intercity hops average 100 miles. We do as much as 2000 miles a week.

Recently we bought a wonderful $15,000 bus, one of the last of its kind, that will accommodate 22 with all the comforts of home and the conveniences of a standard Pullman car, even including air-conditioning.

Now we have a new problem, but the girls are showing their mettle. The Sweethearts are true blue where the band is concerned. The problem concerns itself with the 38,000 male musicians who have been drafted. Male dance band leaders are raiding girl orchestras for replacements. Three members of the Sweethearts of Rhythm have already been offered positions with the best outfits in the country. Not for them! Their hearts are with the Sweethearts and they prefer to rise together to fame.

It takes a lot of faith, ability and patience for a bunch of young girls to hit the high spots in the jazz world, but we've stuck together a long time and we all feel that we'll never regret it.

The Daily Worker
New York, N. Y.

Paul Robeson and Dean Dixon Perform at Stadium This Week

The Ballet Russe the Monte Carlo appears at the Stadium tonight, Tuesday and Wednesday nights in the final dance performances of the season. Tonight brings "Swan Lake," "Petrouchka" and "Prince Igor"; Tuesday "Sylphides," "Scheherazade" and "Blue Danube"; and Wednesday "Magic Swan," "Nutcracker Suite" and "Capriccio Espagnol."

Two Concerts Conducted by Dixon

On Thursday the young Negro conductor, Dean Dixon, who directed a single performance at the Stadium last summer, will return for two concerts. On Thursday his program is composed of popular classics: Weber's "Oberon" Overture, Brahms' "Variations on a Theme of Haydn," and Wagner's "Meistersinger" Prelude, followed—after the intermission—by Tchaikowsky's "Pathetique" Symphony.

Friday brings two "firsts": the first American performance of Khatchaturian's Symphony, and the premiere of a Suite for Strings by Jean Stor. The program also includes the "Marriage of Figaro" Overture, Schubert's "Unfinished" Symphony, and the Enesco Rumanian Rhapsody No. 1 in A major.

Aram Khatchaturian is a Soviet-Armenian composer born in Tiflis in 1904. His Piano Concerto, introduced at the Juilliard last March, will be done by William Kapell at the Stadium under Efrem Kurtz on Chorus, Lord God of Abraham from "Elijah" and Moussorsgsky's King Saul with orchestra, and a group of songs with Lawrence Brown at the piano. The purely orchestral numbers will be Gilbert's Comedy Overture on Negro Themes, the first performance of Henry Brant's Variations on a Canadian Theme, Tchaikovsky's Suite "Swan Lake," and Liszt's Les Preludes.

Henry Brant was born in Montreal in 1913 and lived in Canada until he was fifteen. He then came to New York where he studied at Juilliard and won the Morris Loeb, Coolidge and Seligman prizes. The Variations (Theme, 7 Variations and Finale) are based on "Oh Canada," a patriotic song which he sang in his childhood. The work has just been completed.

Nathalie Krassovska, prima ballerina of the Ballet Russe de Monte Carlo, at left above, left Russia when she was 12 years old and, although she has danced as star of the Ballet Russe in most of the capitals of the world, she has never fulfilled her ambition to dance in her homeland. She was educated in France and has never returned to Moscow where she lived as a child, or Leningrad, where she was born 23 years ago. At the Russian War Relief Carnival she met Mme. Nila Magidoff, Soviet wife of the American NBC correspondent in Russia, while they were both cooperating in the drive for funds by promoting the sale of the Russian dolls which they are shown holding in the picture.

Krassovska said she was thrilled to get first-hand information about her native land and as soon as their duties at the Carnival were completed, she and Mme. Magidoff went to drink tea and talk about home. Krassovska has taken out her first papers, and she has decided to make the United States her "home" from now on. Still, she would like to dance in Russia one day—"to shine in her own home town," as she put it. Tonight and the 7th and 8th, Krassovska will dance star roles with the Ballet Russe at the Stadium.

Peoples Voice
New York, N. Y.

Ex-Prodigy, Now Composer

Margaret Bonds (she's Mrs. Larry Richardson in private life) was a child prodigy—and there's always a lot of curiosity about what happens to them. She's made good and that's sort of unusual. She started being trained as a dancer at the tender age of three and was playing the piano at five. Both careers—dancing and music—were going along happily hand in hand until she was eight years old and then she had an attack of rheumatism that stopped her dancing career very abruptly.

"It's funny how you remember things about your childhood. But my mother wanted me to be a violinist and the only reason I was given piano lessons was because she had a piano and didn't have a violin."

The attack of rheumatism meant that the time formerly devoted to dancing lessons was given to music. All day Saturday she took lessons in harmony—and that's how she first started writing music.

Her first public performance came at the age of 10—when she did a whole program alone and won all sorts of medals for her playing.

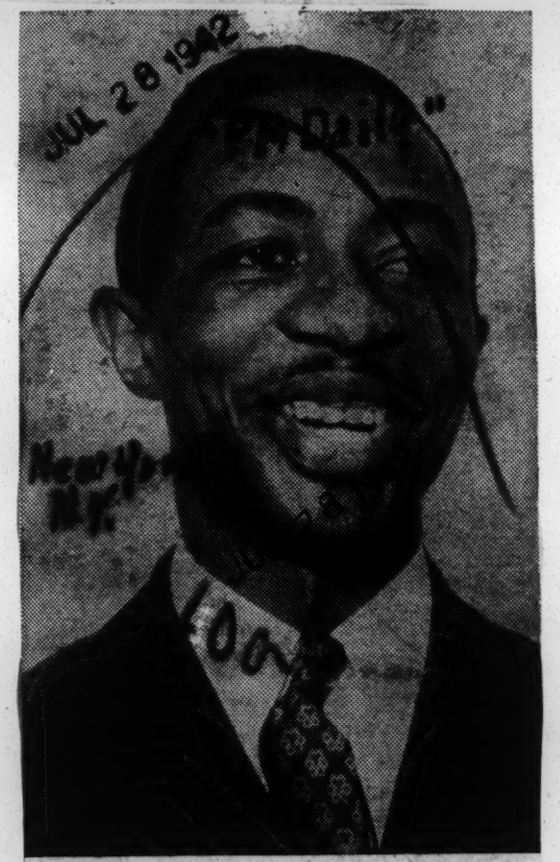
"The way I started writing music and lyrics seriously is sort of funny. I was 13 and I fell madly in love—the worst kind of puppy love. So I wrote the words and music of a love song. The words were written first on the back of a magazine cover."

Her interest in writing music kept up. Asked about her life in Chicago she said that for five solid years after finishing high school she went to Northwestern University, just going to school and practicing. In 1933 she alarmed the populace and her teachers by playing as soloist with the Chicago Symphony Orchestra. The year before she'd won the Rodman Wanamaker award for the best song of the year—$250 for a song called The Sea Ghost. In 1932 while working on her master's in music she played at the Ford Symphony Gardens at the Chicago World's Fair—as soloist with the Women's Symphony Orchestra. In Chicago she gave concerts, taught music, wrote music for ballet groups and played for dancers. In 1937 she founded the Allied Arts Academy, a school for dancing, dramatic arts and music.

When she came to NY it was for a four day visit. She'd been attending the conference of the National Association of Negro Musicians held in Boston and stopped in the city on her way back to Chicago. She was fascinated by NY and stayed here.

She's worked for Joe Davis, music publishers, and in the dance department of the Henry Street Settlement House, was editor of Clarence Williams publishing house, has given a series of concerts over WNYC and played with the NYC Symphony Orchestra over station WNYC.

"Right now I write all the music for the shows at the Hurricane Restaurant down at 49 st. I've been doing that since January. And of course I rehearse all the shows there. I still have a keen interest in dancing and dancers. I guess that's why I'm always writing music for them or playing for them to rehearse."



EDWARD LEE TYLER, bass-baritone, made his debut at Cafe Society Downtown recently and, besides pleasing the patrons, made an instant impression on the club's waiters. The latter, says Barney Josephson, the proprietor, are the most important jury any entertainer has to face.

40a-1942

Argus

St. Louis, Missouri

LOOKING and LIVING

By HELEN S. JACKSON

OCT 9 1942

A GUEST COLUMN

Last Sunday's Chicago Herald-American, under the caption "City to Hear First Grand Opera by Negroes; Notable Cast to Present 'Aida' Next Week End", carried the following article.

It is in our opinion, a fine tribute to the Negro in music, and shows the respect and appreciation with which this new venture is meeting in the estimation of the other group.

By Wesley Hartzell

We might have expected that the Negro race, whose choirs have never ceased to thrill us with their folk music, would, in the course of their musical development, have scaled the heights of grand opera.

The race which has given us Marian Anderson and Dorothy Maynor, and which always seem to get its feelings mixed in with its music—resulting in one of the world's sincerest and most spontaneous musical expressions—could never stand long on the outside looking in where grand opera was concerned.

And so, some of the ablest of America's Negro musicians are going to present an opera for the first time in Chicago's history, next Saturday and Sunday evenings at the Civic Opera House.

OCT 9 - 1942

TO SING "AIDA"

Their choice, "Aida," reflects their ambition. It is a production in which the slighest flaw of singing or stage management stands out. It is an opera in which most every one has heard his favorite singer—which causes him to look askance at all competitors. It is a tough job.

Back of this production is a story of achievement in music. It is a story that contains the beginnings of the folk music of a race, when the first Negro mother after a grueling day in the cotton fields long ago, sang to her children in the cool of the evening, "Steal Away, Steal Away, Steal Away to Jesus." It is a story that contains the heartbreak, the joys and the glad songs of a race that was born to sing.

And it is the story of the modern musical development of that race, of boys who won scholarships to European music schools, like that of the concert singer, Theodore Stone, who won a chance to attend the Sibelius School at Helsingfors, only to have the Russian invasion shatter his dreams after ten months of study.

It is the story of two girls, Marian Anderson, and Dorothy Maynor, a pair of the greatest of the world's singers.

FINDS GREAT TALENT.

It is the story of Mary Cardwell Dawson. . . .

Mrs. Dawson, who has her own music school in Pittsburgh, was chosen last year to head the National Organization of Negro Musicians.

OCT 9 - 1942

As president of the organization, she had to make several tours of the country. She found just what you'd expect—Negro choirs singing spirituals, beautiful and musical, but seldom any group aspiring to tackle the more difficult music forms which require arduous training and talent. She found Negro musicians, who once had started out with music lessons, come far then shelved valuable Stardivarius violins, to go back into the prosaic world of commerce in other kinds of jobs.

The idea came to her. Negro singers had sung, as individuals in opera. Why not an entire operatic cast of Negroes?

The idea was mother to action. With the aid of Frederick Viator, one of the Met's finest conductors, she set out to hold auditions all over the country for Negro singers whose voices could carry through the vast confines of an opera house and stir the highest patron in the gallery to his depths.

CHICAGO RICH FIELD.

She found them. Where? Well, most of them were in Chicago But she found others all over the country.

Then came the task of producing the opera.

Opera costs money. It has a nasty habit of running into big deficits no matter how much you try to skimp and save. And besides, every one who could help knows that little fact and always considers it a risky undertaking. But in spite of all difficulties, in Pittsburgh, on August 29, 1941, "Aida" was given to a capacity audience, so enthusiastic it called for another, which was given on October 30.

OCT 9 - 1942

And now the company has been brought to Chicago. But Pittsburgh was not left in an operatic vacuum. A part of Mrs. Dawson's work is to establish a local Opera Guild in each city of a size enough to support it. Such was done in Pittsburgh. Such is being done here in Chicago, the second stop of the company, which consists of La Julia Rhea, who takes the title role; Thelma Waide Browne, who sings Amneris; Napoleon Reed, Rhadames; Jackson Smith, Ramfis; La June Fisher, the high priestess; Maurice Cooper, the messenger; and Regina Burris, the Egyptian king.

KOPP TO CONDUCT

The opera, which will benefit the Chicago Negro Opera Guild, will be conducted by Leo Kopp, noted Civic Opera conductor. The singers will be accompanied by the Chicago Civic Opera orchestra.

OCT 9 - 1942

After the Chicago performances. the cities of Detroit or Cleveland will get a chance to hear the production and establish their own Negro opera guilds.

Of the movement Mrs. Dawson modestly says:

"Somebody had to start it!"

Many critics will feel it is the greatest undertaking by the Negro in arts.

Note: The Saint Louis Music Association last spring, presented in recital one of the participants, Miss Thelma Waide Brown of Chicago. She was assisted by the Sumner High School A Capella Choir, directed by Mr. Wirt Walton.

New York Times

New York, N. Y.

OCT 11 1942

Singer Puts DAR on Spot

Marian Anderson's 'No Segregation' Demand Throws Ladies Into Quandary

P.M.

By CHARLES A. MICHIE

PM's Bureau

WASHINGTON, Oct. 7.—Officials of the Daughters of the American Revolution in Washington yesterday refused comment on the "conditional" acceptance by Miss Marian Anderson, Negro contralto, of the DAR's invitation to sing at a relief concert in Constitution Hall. But they'll have to fish or cut bait when the Society's Board of Regents meets here Oct. 30.

N.Y.; N.Y.

Miss Anderson's manager wrote the director of Constitution Hall that Miss Anderson would accept the invitation to sing for the Army Emergency Relief Fund—providing no segregation of whites and Negroes was exercised in the seating arrangements. The letter specified 33 different dates on which the singer would be available for the concert engagement.

OCT 7 - 1942

The terms of Miss Anderson's acceptance of the bid to be one of the artists who will appear under DAR auspices in a series of relief concerts will be discussed by the Regents—top flight policy-making group of the Daughters—and probably will stir up a genteel uproar. Miss Anderson specified, as a condition for acceptance, that the hall be open to her in the future as a regular stop on her nation-wide concert tours. There's the rub.

DAR Acceptance Doubtful

A minor official of the DAR expressed some doubt yesterday whether the Regents would agree to this condition, which would commit them irrevocably to a non-discrimination policy.

OCT 7 - 1942

"I think the Regents might agree to the no-segregation condition for this one concert but I'm afraid they'll have an awful time swallowing that one about allowing her to sing in the hall at any time in the future," she admitted dubiously.

Miss Anderson's acceptance was the singer's reply to the DAR's invitation, issued last month, to appear in the first of the society's concerts series.

The invitation reversed the Society's ban against Negro artists, invoked against Miss Anderson in September, 1939. This discriminatory refusal by the organization to allow the famous contralto to sing in their home and headquarters resulted in a nation-wide controversy highlighted by the resignation of Mrs. Franklin D. Roosevelt from the society.

OCT 7 - 1942

Society's Alibi

Mrs. Henry M. Robert, Jr., then president, said it was necessary because of a Society rule in force to prevent "unpleasant experiences in attempting to go contrary to conditions and customs existing in the District of Columbia." As a result of the ban Secretary of the Interior Harold L. Ickes invited Miss Anderson to sing from the steps of the Lincoln Memorial. She sang to 75,000 enraptured listeners.

The problem before the Board of Regents the last of this month is clean-cut:

Shall the Daughters of The American Revolution continue an undemocratic policy of racial discrimination or shall they hew to the line of free rights for all, laid down by the forefathers they brag about?

BID ACCEPTED: Music critics had already given the deep-voiced contralto of Marian Anderson their highest praise when, in 1939, she asked permission to give an Easter concert in the D. A. R.'s Constitution Hall in Washington D. C. She was refused, D. A. R. officials explaining that the hall was leased in conformance with Washington custom calling for separate meeting places for whites and Negroes. In protest, Mrs. Franklin D. Roosevelt resigned her D. A. R. membership and civic organizations and church groups voiced indignation at the ban.

OCT 11 1942

Black Dispatch
Oklahoma City, Okl

Evelyn Pittman Choir Sings For White Soldiers At Will Rogers Field Monday

Birmingham, Ala., Age-Herald
October 14, 1942

Again the Evelyn Pittman choir scored another thrilling success when it sang for the white soldiers at Will Rogers Field Monday night.

The packed house that awaited the noted group first heard Miss Pittman's "This Is America," with the solo spot taken by Mrs. Blanch P. Younger, followed by Arthur Sullivan's "Lost Chord." While the choir sang the soldiers sat as if spellbound by the beauty and harmony that sprang from the souls of the inspired singers.

OCT 17 1942

When the Pittman sisters stepped in front of the microphone and sang somewhat unevenly, "Who Stole the Lock?" the soldiers broke into profuse ap lause and whistles encoring the young ladies, who graciously accepted with bows and returning to the microphone later in the evening.

After Ralph Jones had mingled his fingers with the black and white ivory with a most definite swing, the soldiers made no pretense at dignity when they whooped and yelled encoring Jones who obliged by playing "Blues in the Night."

George "Buddy" Wells did a fine job in his solo spot in "Dem Golden Slippers."

OCT 17 1942

The final number on the thirty-minute variety concert was "Medley From the South," which has rated an encore every time of its rendition. The choir was extended an invitation to return to Will Rogers Field with another program.

That Song

BY GEORGE MATTHEW ADAMS

There is one thing about the song that you sing in your heart—it's always in tune, for it is a natural outburst. It can even be a silent song—heard alone by one whose heart utters it.

But when that song bubbles through the vocal cords and reaches the hearing of others, it doesn't matter what the words are, or whether the voice is melodious. If it is warm with feeling and genuine joy, that is sufficient.

This Summer, at my vacation island haunt, I had an unusual woman who cooked my meals and kept wild flowers in my cabin and saw that everything was neat and attractive. She was very efficient and I never looked upon her as a servant, but as a kindly worker who took pains to see that I was kept happy. Such people are rare. But what added more than anything else to the happiness of my few short weeks was that this woman was forever singing at her work. And I knew that her song came from her heart.

When a worker toils merely for a wage he misses something vitally essential to his happiness. But when he sings—outwardly or inwardly—he enriches his life.

I am especially fond of Negro spirituals. I never tire of them. The grandest grand opera cannot compete with them—for me. Those songs always seem to come from the heart, freely and with feeling—like the song festivals of early morn and late evening from the throats of the lovely songsters of the wild in nature.

When I listen to the singing of a bird I know that its song comes from the heart—and that it is sheer joy that urges it into the free atmosphere. But when I listen to the wail of the nightingale, there is something pathetically plaintive about it, though inexpressibly beautiful.

Often that song comes from the heart to varnish over many a hurt or sorrow. Never have I listened to the divine playing of Fritz Kreisler without feeling that each tone from that inspired violin came from somewhere deep in his heart. And when listening to the singing of "The Lord's Prayer" by John Charles Thomas, I have felt that I was listening to a genuine prayer from the heart of the man himself.

That song in your heart is your contribution to a better and happier world. Never forget that.

DAR Bars Marian Anderson; Holds to Its Jim Crow Rule

N.Y. P.M. Daily

By CHARLES A. MICHIE
PM's Bureau

NOV 5 - 1942

WASHINGTON, Nov. 4.—The Daughters of the American Revolution, ancestor-worshipping descendents of the men who decreed that "all men are created free and equal," have turned down Marian Anderson's offer to sing in Constitution Hall for the benefit of Army relief. Marian Anderson is the world-famous Negro contralto. The DAR refuses her offer because she is a Negro.

NOV 5 - 1942

Three years ago the DAR refused its hallowed hall to Miss Anderson for a concert for the same reason. Harold L. Ickes sponsored her and she sang on the steps of the Lincoln Memorial to 75,000 entranced listeners. Constitution Hall holds 4000.

Whe nthe DAR had the bright idea that it would like to run a series of concerts for the benefit of Army relief, it asked Miss Anderson if she would fill in one of the dates on the schedule. Sol Hurok, Miss Anderson's manager, replied that if the DAR would not bar Negroes from the hall at this specific concert and would extend Miss Anderson the right to hire the hall without restrictions in the future she would be glad to sing under DAR auspices for Army relief.

NOV 5 - 1942

Secret Session Held

Saturday the Board of Regents of the DAR met in secret session in Constitution Hall here. They met for three days, but it wasn't until today that they made public the result of their conference .It came out in the form of a two-page release tagged "Information for the Press." The first page was devoted to expansion of the DAR's blood plasma program, "one of its major war objects." The second page turned Marian Anderson's offer down cold.

The text of the letter, sent to Hurok under the signature of Fred Hand, managing director of the hall, follows:

"Dear Mr. Hurok—Supplementing my letter of Oct. 9 (details of which never were made public, etc , I have submitted your favor of Oct. 3 to the Executive Committee of the National Society, Daughters of the American Revolution, for its consideration.

"In reply thereto, I am instructed to advise you that the invitation sent you under date of Sept. 28, 1942, was the same as that

thus far extended to other artists for war benefit concerts. It is regretted that Miss Anderson, through you, her manager, has not accepted the invitation, as extended.

"No appearance of any artist, attraction, or event can ever be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

If there were some optimistic belief a few weeks ago that the DAR had interred its anachronistic race prejudice, at least for the duration of the war of survival—that this historic organization would quit following the Axis line of discrimination—yesterday's announcement definitely killed it.

It is difficult, almost impossible, to find out what goes on at these DAR secret meetings, but it is reliably reported that at least two of the more liberal members of the Board fought teeth and nail against the stuffy prejudices of the remainder, to have the Anderson offer accepted. They were outvoted without any trouble. The tight-lipped Regents never seriouslyy considered a mixed audience. Theyy repudiated the gospel of their revered ancestors without a qualm.

So far as the Daughters of the American Revolution are concerned, the doctrine that "all men are created free and equal" is so much hogwash.

40a-1942
Pittsburgh Courier
Pittsburgh, Pa.

"COUNT, YOU'RE THE MASTER!"

JAN 31 1942

"Count, you're the master!", declared maestro Vaughn Monroe to the "Jump King of Swing." Monroe and Basie are pictured going over one of Basie's latest compositions at the Waldorf-Astoria Hotel in New York City where Basie and his orchestra played the annual dance of the Eastern Coin Phonograph Machine Operators' Association. The juke-box men crowned the Count "Record King for 1941." There's plenty of royalty in this photo, for Vaughn Monroe is recognized

Mrs. Ethel Richardson of Chicago was a recent visitor here, as guest of her sister and brother-in-law, Mr. and Mrs. Arthur R. Walker.

Revs. C. B. Brantly and W. L. Debro attended the ministerial council held at Anguilla recently.

Mrs. Alice Buell of Chicago was guest of her sister, Mrs. Beatrice Moore.

Mrs. Mary E. Andrews has returned to her home in Buffalo, N. Y., after being house guest of her

Pittsburgh Courier
Pittsburgh, Pa.

WINS COURIER CONTEST FOR SECOND YEAR IN SUCCESSION

JAN 31 1942

By BILLY ROWE
Contest Editor

JAN 31 1942

BALTIMORE, Md., Jan. 29.—From Maine to Florida—the Atlantic to the Pacific, the votes came and when they were all counted, William "Count" Basie stood out as the choice of the people to reign supreme as the leader of the most popular band in the land—The 1942 King of Swing.

Listening to the many surprising variations of Basie and his orchestra here at the Royal theater, no wonderment is left as to why for two years straight he has captured the national honor which goes with a Courier contest. With a tremendous musical drive, this band of Count Basie has a technique all its own. In it are saxophones that croon with a throaty thrill. Clarinets that burst forth with an anguished cry like the hysterical laughter of a frightened girl, all coupled with the soothing tear that emanates from the metal throats of unmuted trumpets, interwoven with the muffled beat of a master at the drums. Add them all together as Basie has, and a listener becomes aware of strange minor blends of tones from the orchestra and one dose of molten swing after another in a thrilling exotic manner, hotter than the midday temperature of a tropical city.

A CONSISTENT FAVORITE

Never out of the running, Basie remained in a commanding position during the entire life of the contest. Listing him as honorary king along with Duke Ellington when the balloting first started, demands from every section of the country caused the re-entry of his band. Taking his best hold the last three weeks before the end of the contest, with many bandleaders and colleges in his corner, the 1941 king stepped into the repeaters' class after the final tabulation with 4,680 votes, to top Lionel Hampton, who had picked up several hundred votes in the final hour, by a safe 1,000 margin.

Winning The Courier's third annual Band Contest was no miracle job for the Redbank (N. J.) son of swing. For many years now he has been rated by music critics as the cutstanding figure in modern jazz.

A RECORD-BREAKER

JAN 31 194

Comparatively unknown three years ago, the maestro we now honor has since risen above the heap to smash box-office records established by both top white and colored bands. Recently at the Apollo theater in New York, when his crew started jamming on the "One O'Clock Jump," several reserve police had to be rushed to the scene to halt an impending riot. On another occasion while playing to 16,000 patrons in Rocky Mount, N. C., the National Guard had to be called out to keep order when many thousands more who were unable to gain admittance tried to storm the hall. In other theaters and dance halls in the country Basie's name is box-office magic to thousands of music lovers who are always eager to hear the incomparable band that rose from Kansas City obscurity to national prominence.

JAN 31 1942

The features of the Basie band are many and outstanding. Starting with the 250-pound blues singing James Rushing, the band's inner talent continues through its remarkable rhythm section, which includes Joe Jones, Walter Paige and Freddie Greene to handsome crooning saxophonist Earl Warren, plus several instrumental stars like Tab Smith and Dickie Wells.

In winning the contest Basie led a galaxy of top-notch bands who through the years have built a vast amount of favor among patrons of modern American music. Netx week we will give them their just honors, for in the profession they, too, have great aggregations and have rendered yeoman service.

New York Times
New York, N. Y.

OTHER REVIEWS

Rachmaninoff: Concerto No. 1, in F sharp minor. Sergei Rachmaninoff, piano, and Philadelphia Orchestra conducted by Eugene Ormandy. (Victor M-865, three 12-inch records.) Though this is Rachmaninoff's official Opus 1 and was composed in 1890-91, it was extensively revised in October, 1917. The revision made in Moscow during the days of revolution is the version used in this recording. Like most of Rachmaninoff's music, it has charming themes worked out with the consistency of purpose and style that have marked the composer's creative career. But the score does not add up to the compelling quality of a concerto like the second. The composer's performance as soloist is a persuasive factor, however, and Mr. Ormandy and his players companion him in fine style. The recording is excellent.

FEB 8 - 1942

Brahms: Tragic Overture. Chicago Symphony Orchestra conducted by Frederick Stock. (Columbia X-214, two 12-inch records.) A sturdy, full-voiced reading of Brahms's fine overture. Mr. Stock does not direct Brahms with the elegance of either Toscanini or Beecham, who have recorded this overture, but his performance has the meaty substance that one gets most often from the composer's compatriots. On the fourth side is the *Minuet* from Brahms's Serenade No. 1, in D, which is Brahms in pedestrian mood.

Dukas: Sorcerer's Apprentice. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. (Columbia X-212, two 12-inch records.) When Mr. Mitropoulos whips up a work, he has few equals as whipper-uppers, not excluding Mr. Stokowski, whose highly charged version of this score we had recently. Fortunately, the Minneapolis ensemble has the virtuosity to stay with the conductor in this brightly finished treatment. On the fourth side is a fulsome reading of the *Bridal Procession* from Rimsky-Korsakoff's *Coq d'Or*.

FEB 8 - 1942

A batch of singles for voice:

Bidu Sayao sings with refined style two of Puccini's best known arias—*Mi chiamano Mimi* from *Boheme* and *Un bel di, vedremo* from *Madame Butterfly* (Columbia). Erich Leinsdorf conducts the

orchestra sensitively.

Leonard Warren gives further evidence of his remarkable vocal endowment in Valentin's third act air from *Faust* and Dappertuto's air from the third act of *Tales of Hoffmann* (Victor). Wilfred Pelletier is the expert conductor.

Jan Peerce has the voice and understanding for the *Passover Scene* from *La Juive;* here is real tenor singing. (Victor). Mr. Pelletier conducts the Victor Symphony and Chorus, with Dorothy Sarnoff as the solo soprano.

Igor Gorin sings with restraint and taste a rarely heard aria, *Degli immortali vertici* from Verdi's early *Attila,* and *Lift Thine Eyes* from Goldmark's *Queen of Sheba* (Victor). Bruno Reibold conducts.

Risë Stevens's delicate singing of Wolf's *In dem Schatten meiner Locken* and *Mausfallen-Spruechlein* is more successful than her treatment of Schumann's *Widmung* (Columbia). H. G. Schick at the piano.

FEB 8 - 1942

Roland Hayes sings with delightful feeling a Creole folksong, *Micheu Banjo,* and *Xango,* a religious African chant (Columbia). Reginald Boardman at the piano.

Robert Weede is in good voice in *City Called Heaven* and *Ol' Man River* (Columbia). Pablo Miquel at the piano.

James Melton sings *You Haunt My Heart* and *Rose of the World,* two light numbers (Victor). Mr. Pelletier conducts.

Here and There

Columbia, which has also issued a recording of President Roosevelt's speech to Congress the day after the bombing of Pearl Harbor, will release in an album Winston Churchill's address to our Congress. . . . A new edition of the Columbia catalogue has come from the press. . . . Decca has also put out new catalogues. . . . Harold Bauer has made some new recordings for Victor. . . . Beethoven's "Emperor" Concerto, directed by Bruno Walter, with Rudolf Serkin as piano soloist, may be expected shortly from Columbia. . . . Arturo Toscanini has been making a considerable number of recordings lately, which should begin to appear in the next few months; he has worked with the Philadelphia and NBC Symphony Orchestras.

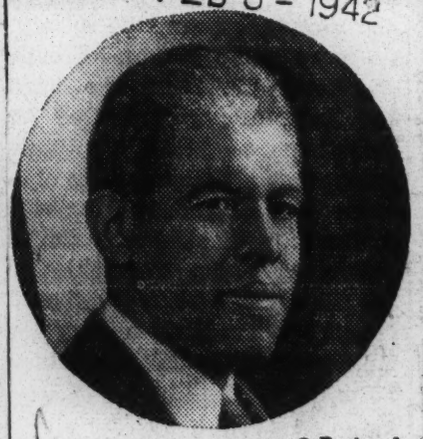
FEB 8 - 1942

In the Popular Field

Having won fame and fortune with his version of excerpts from Tchaikovsky's piano concerto, Freddy Martin tries again with the *Grieg Piano Concerto* (Victor). This column has no objection to swinging the classics, provided the result is distinctive and right in its own terms, but the best aspect of this treatment remains Grieg's music.

Carmen Miranda is in delightful form in *Manuelo* and *Thank You, North America* (Decca). Benny Goodman and his sextet provide superior playing in *Where or When* and *Blues in the Night* (Okeh). Count Basie and his band are amusing in *Harvard Blues;* on the reverse side is *Coming Out Party* (Okeh). Glenn Miller and his band give a mettlesome version of Irving Berlin's *The President's Birthday Ball;* his *Angels of Mercy* is the other side (Bluebird). Earl Hines and his orchestra are in the vein in *The Earl* and *Somehow* (Bluebird). Louis Armstrong and his orchestra do *I'll Be Glad When You're Dead, You Rascal You* and *When It's Sleepy Time Down South* (Decca). "Fats" Waller is the same old "Fats" in *Cash for Your Trash* and *That Gets It, Mr. Joe* (Bluebird).

FEB 8 - 1942



© Bachrach

Roland Hayes.

Pittsburgh Courier
Pittsburgh, Pa.

Singing Ex-Porter Heard To Advantage In Carnegie Hall

Wilson Woodbeck Formerly Worked With American Airlines—Graduate of Juilliard—Highly Lauded.

JAN 31 1942

NEW YORK CITY, Jan. 29—Wilson Woodbeck, the American Airlines baritone Red Cap whose voice created somewhat of a sensation here last year, was heard in a recital at Carnegie Hall that again put him in the unusual category.

An airline porter for seven years, Woodbeck was first brought to the attention of the musical world by executive of the company he works for in Buffalo. Transferred here, he studied and graduated from the Julliard School of Music. After his graduation, he continued to study under the famous Negro composer, Edward H. Margetson, who accompanied him during his Hall recital.

Presenting his first recital here in September of last year, strictly for members and friends of the Airlines Company, Woodbeck was lauded highly. Performing for the general public last week for the first time, his superb voice, though heard to an advantage, was hampered by the lack of lyric freedom, or debut nerves. According to listening critics, he has a full, resonant, natural voice of good quality, which is particularly fine in the lower register.

His well and carefully selected program included classical-Italian airs, German lieder, four English songs and a group of spirituals by well known race composers.

Chicago Tribune
Chicago, Illinois

MISS ANDERSON TO SING AT DAR BENEFIT CONCERT

NOV 7 1942

New York, Nov. 6 (AP).—Marian Anderson, Negro contralto, has agreed to sing at a benefit concert sponsored by the Daughters of the American Revolution in Constitution hall, Washington, D. C.

NOV 7 - 1942

Her manager, S. Hurok, wrote Fred Hand, managing director of the hall, today that Miss Anderson agreed that her appearance there would "not necessarily be considered as a precedent insofar as her future engagements at Constitution hall are concerned."

He said also that since the DAR had not referred to Miss Anderson's other stipulation that Negroes not be segregated, she understood that "this is no barrier." She previously made these conditions in accepting the DAR invitation. The DAR replied that it regretted the invitation had not been "accepted as extended."

Brazos Bottoms Negro's Song Wins Recognition in England

Houston Post

FEB 8 - 1942

British Broadcasting Company Asks Copy And Radios It Over Britain and Empire

Houston, Tex.

FEB 8 - 1942

By LUCILE NEMIR

NAVASOTA, Feb. 7.—(Sp)—"Grey Ghost," the piano-playing negro whose blues spiritual, "De Hitler Blues," received wide recognition when the British Broadcasting company asked for a copy of the song and permission to broadcast it throughout the British empire, is R. T. Williams of Navasota. Williams, who composed the song in June, 1940, has roamed from the Brazos bottoms to scores of towns in the state, playing and singing the tunes he dreams up, yet seldom writes down. Now in San Antonio, he is seeking to obtain a copyright on the song.

Folk tunes of the Navasota negro first received attention in the summer of 1940, when William A. Owen, then professor of English at A. & M. college, presented "Grey Ghost" and some of his fellow musicians, Oscar Johnson, Dudley Wilson and Tommy Reese, on a program featuring the folk music of the Brazos valley over Radio Station WTAW.

"Grey Ghost" then played "De Hitler Blues," which he had just written, and of which he said, "Mr. Hitler won't like that song." Professor Owen later made a recording of "De Hitler Blues," which he took with him to Austin when he became director of research in folk materials for the University of Texas extension division.

On Jan. 17, 1941, a news story appeared in the Navasota Daily Examiner and other Texas papers telling of the discovery of this and other folklore compositions as a result of Mr. Owen's research. Then in early January of 1942 another news story was sent from Austin on the song after a wire was received by the university extension service from Alistair Cooke, American representative of the BBC, asking for a copy of the song.

Numerous requests for a copy of the song have been received by the extension service, and a copy follows here. In singing, the first two lines of stanzas one, two and four are meant to be repeated.

DE HITLER BLUES

You talk about Ribbentrop,
You ought to see him in no man's land.
He got de worst ble Hitlerism
Of any man in dat land.
He say his air fleet is so powerful
An' his army kin hold de ground,
But I tell you when de good ole
U. S. comes in
There won't be any Hitlerism no-wheres around.
Don't you worry, people,
After ole Hitler is gone,
Jus' say to yo'self,
Another overrated man dead an' gone.

FEB 8 - 1942

When he's dead and gone
There'll be peace in every land,
But I want to tell you,
Mussolini, you'll hafter do de best you can.

40a-1942
Pittsburgh Courier
Pittsburgh, PA.

PRINCIPLE VERSUS PATRIOTISM

NOV 14 1942

The final agreement of Marian Anderson to sing for the Daughters of the American Revolution and forego the issue of her future appearances in Constitution Hall is a golden example of shifting position for a patriotic purpose which all of us wish was more general today.

Miss Anderson, when invited by the D.A.R., had stated that she would do so only if Negroes in the audience were not segregated and if she were permitted in the future to sing in Constitution Hall, a privilege which was denied her three years ago.

The executive committee of the D.A.R., in its reply, completely ignored the question of seating but stated quite clearly that it could not (or would not) make any promises about the future, thus leaving the situation exactly where it had been all along. NOV 14 1942

Miss Anderson retreats from her high ground solely because her appearance was requested to sing for the Army Emergency Relief and she "feels that the Army should not be deprived of the financial income which would result from her singing at Constitution Hall."

It is the highest order of patriotism to submerge one's personal feelings to serve one's country, and it is to be hoped that this gesture will not be lost upon those who run the D.A.R. and their ilk in high places throughout the land.

NOV 14 1942

The Army Emergency Relief, which practices no discrimination because of color or creed, is the gainer by Miss Anderson's agreement to sing, and the stature of this great artist is immeasurably enhanced, but we think the principles of democracy, freedom and equality, for which we are fighting and dying, were thrown for a loss.

When a powerful organization representing the oldest aristocracy in the country ignores the question of segregating Negroes and insists on continuing its vicious policy of discriminating against Negro artists, colored people have gained nothing as a group and democracy remains at its usual low ebb at home although our sons, brothers and husbands are risking their lives to establish it abroad.

Time
Chicago, Illinois

In a new round in the three-year-old fencing match between the D.A.R. and colored Contralto Marian Anderson, the D.A.R.ters who had finally asked her to sing in Washington's Constitution Hall got an acceptance with provisos: that there be no audience segregation, that she be allowed to sing there again sometime. So the D.A.R.ters withdrew the invitation. Then Marian Anderson accepted anyway. But Sol Hurok, her publicity-wise manager, would not let the quarrel lapse. Said he: "Since the executive committee has not referred in its letter to the matter of segregation . . . Miss Anderson understands that this is no barrier."

NOV 16 1942

Knoxville, Tenn. Journal
November 5, 1942

Marian Anderson And DAR Again Disagree On Concert

WASHINGTON, Nov. 4 (AP)—Marian Anderson, Negro singer, and the Daughters of the American Revolution today disagreed again over plans for an appearance in the organization's Constitution Hall.

The singer last month informed the DAR she would sing at a war benefit concert in the hall—from which she was barred in 1939—provided the management made no attempt to segregate the audience on the basis of color, and on condition that she be allowed the use of the hall on future occasions.

The executive committee of the DAR announced today it had rejected these conditions. Fred E. Hand, managing director of the hall, wrote the singer's manager that "no appearance of any artist can ever be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

DAR officers in explaining the 1939 refusal of use of the hall to the singer said that the date in question had been filled previously. The situation resulted in a dispute over DAR policies and the resignation of Mrs. Eleanor Roosevelt as a member of the organization.

World-Telegram
New York, N. Y.

Marian Anderson, DAR at Odds

By the United Press

Nov. 4, 1942

WASHINGTON, Nov. 4.—Marian Anderson, Negro contralto, will not sing in Constitution Hall unless she withdraws demands made upon the Daughters of the American Revolution.

The DAR invited the singer—and several others—to appear in its hall for a war fund benefit concert. Miss Anderson replied that she would, provided there was no segregation of whites and Negroes and that the concert hall would be open to her in the future for her concert tours.

The DAR released a letter today "expressing regret" that the invitation had not been accepted as extended. The letter, addressed to Sol Hurok, Miss Anderson's manager, said "no appearance of any artist, attraction or event can ever be considered as a precedent in so far as future engagements in Constitution Hall are concerned."

Atlanta, Ga. Constitution
November 5, 1942

Singer, DAR Clash Again On Use of Hall

WASHINGTON, Nov. 4.—(AP)—Marian Anderson, Negro singer, and the Daughters of the American Revolution, today disagreed again over plans for an appearance in the organization's Constitution Hall.

The singer last month informed the DAR she would sing at a war benefit concert in the hall—from which she was barred in 1939—provided the management made no attempt to segregate the audience on the basis of color, and on condition that she be allowed the use of the hall on future occasions.

The executive committee of the DAR announced today it had rejected these conditions. Fred E. Hand, managing director of the hall, wrote the singer's manager that "no appearance of any artist can ever be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

DAR officers in explaining the 1939 refusal of use of the hall to the singer said that the date in question had been filled previously. The situation resulted in a dispute over DAR policies and the resignation of Mrs. Eleanor Roosevelt as a member of the organization.

Montgomery, Ala. Advertiser
November 5, 1942

Marian Anderson, D. A. R. Disagree

WASHINGTON, Nov. 4.—(AP)—Marian Anderson, negro singer, and the Daughters of the American Revolution today disagreed again over plans for an appearance in the organization's Constitutional Hall.

The singer last month informed the DAR she would sing at a war benefit concert in the hall—from which she was barred in 1939—provided the management made no attempt to segregate the audience on the basis of color, and on condition that she be allowed the use of the hall on future occasions.

The executive committee of t

DAR announced today it had rejected these conditions. Fred E. Hand, managing director of the hall, wrote the singer's manager that "no appearance of any artist can ever be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

DAR officers in explaining the 1939 refusal of use of the hall to the singer said that the date in question had been filled previously. The situation resulted in a dispute over DAR policies and the resignation of Mrs. Eleanor Roosevelt as a member of the organization.

Albany-Decatur, Ala. Daily
November 5, 1942

NEGRO NOT TO USE DAR HALL

WASHINGTON, Nov. 5—(AP)—The executive committee of the Daughters of the American Revolution has rejected conditions laid down by Marian Anderson, Negro singer, in a conditional acceptance of an invitation to give a war benefit concert in Constitution Hall.

The singer last month informed the DAR she would sing in Constitution Hall—from which the organization barred her in 1939—provided the management made no attempt to segregate the audience on basis of color, and on condition that she be allowed the use of the hall on future occasions.

Fred E. Hand, managing director of the hall, the DAR announced yesterday, wrote the singer's manager that "no appearance of any artist can ever be considered as a precedent insofar as future engagements in Constitution Hall are concerned."

After the singer was refused the use of Constitution Hall in 1939, Mrs. Eleanor Roosevelt resigned her membership in the DAR.

New Republic
New York, N. Y.
Nov. 16, 1942

Imperial Summons

To the Daughters of the American Revolution, the facts of life are in a book eternally sealed. Its eyes on the artistic stars and its feet in the rut, the DAR's executive committee prompously summoned Marion Anderson, the great Negro contralto, whom it had found unworthy to sing from the platform of its Constitution Hall in Washington in 1939, to perform at the first of a series of war-benefit concerts which it is sponsoring in proof of its devotion to democracy. Miss Anderson said she would gladly sing at the first concert, if Americans of her color would be permitted to listen to her without being segregated and if the invitation meant that the DAR would permit her to use its hall for her own concerts in the future. The DAR huffily withdrew the invitation as "not accepted as extended." Thereupon, in view of the fact that the proceeds will be used for war charity, Miss Anderson canceled one of her conditions and confined herself to the ultra-reasonable request that Negroes in the audience should not be segregated. As we write, the final result is still in doubt. We ask our readers: who, in this affair, showed a true realization of American principles and standards?

Talladega, Ala., Daily Home
November 5, 1942

MARIAN ANDRSON, D. A. R. HITS SNAG

WASHINGTON, Nov. 5.—Marian Anderson, Negro singer, and the Daughters of the American Revolution Wednesday disagreed again over plans for an appearance in the organization's Constitution hall.

The singer last month informed the DAR she would sing at a war benefit concert in the hall-from which she was barred in 1939—provided the management made no attempt to segregate the audience on the basis of color, and on condition that she be allowed the use of the hall on future occasions.

The executive committee of the DAR announced Wednesday it had rejected these conditions. Fred E. Hand, managing director of the hall, wrote the singer's manager that "no appearance of any artist can ever be considered as precedent insofar as future engagements in Constitution hall are concerned."

DAR officers in explaining the 1939 refusal of use of the hall to the singer said that the date in question had been filled previously. The situation result in a dispute over DAR policies and the resignation of Mrs. Elenor Roosevelt as a member of the organization.

Peoples Voice
New York, N. Y.
Nov. 21, 1942

Ellington and Lunceford Bands Set for Coco-Cola Spotlight

The Coco-Cola Spotlight program over the blue network will offer two outstanding Negro bands in the next few weeks, with Duke Ellington broadcasting from Fort Dix, N. J., this Thursday, November 19, and Jimmie Lunceford taking over on Tuesday night, December 8 from somewhere in New England. Duke will play as the guest of Dix soldiers, opening the following day at the Earle theatre in Philadelphia for a week engagement. The Ellington concert at Carnegie Hall January 23, will be for the benefit of the USO, with all net proceeds being credited to the Harlem division of the USO.

Lunceford, who will appear the night previous to the broadcast, at the Marine Barracks in Brooklyn, will play at November 23 date at the Great Lakes Training station.

Both Ellington and Lunceford will be doing extensive camp dates during the next few months, as both bands are great favorites with soldiers. Duke's Carnegie Concert is expected to be the highlight of his long and successful career as one of America's most respected and talented bandmen.

Daily World
Atlanta, Georgia
Nov. 21, 1942

Says Two Studios Want Basie; $50,000 Named--Where's Ceiling?

HOLLYWOOD—The boys behind the Count Basie press ballyhoo are now announcing that the Count's services are being sought by two studios, MGM and 20th Century-Fox, and TCF is supposed to be dangling a three-year contract at $50,000 per picture for the Jump King's services. Meanwhile, Basie has completed *Reveille for Beverly* for Columbia, scheduled for release in December, and is to start work next week on *Hit Parade of 1943* for Columbia.

Milt Ebbins, Basie's personal manager, is biding his time on both offers, although the 20th Century *Parade* in which the band is featcome-in calls for a three-year con- tured and he has a speaking part. tract at, $50,000, definitely above Scheduled to leave the west coast the $25,000 wage top recently es- for a dance tour, Basie has cancel- tablished by the government for led his plans and won't head east band leaders. until after the first of the year. His

Count will coin $25,000 for *Hit* first engagement east may be the Hotel Lincoln in New York.

Walterboro, S. C. Press & Standard
November 12, 1942

BREWING RACE TROUBLE ELSEWHERE

AN interesting situation has arisen in Washington where Marian Anderson, gifted negro singer, who was scheduled to sing at a war benefit concert in Constitution Hall, belonging to the Daughters of the American Revolution, advised the management that she would not sing if any attempt was made to segregate the audience on the basis of color and unless she was assured of the use of the hall on future occasions.

There have been many indications that the negroes of the north and west, together with the leaders of certain negro organizations plan a concerted offensive against the policy of segregation now in effect in the south and in many places in the north and west.

Of course, it is the right of these people to raise any issue that they see fit but before proceeding too vigorously, it might do them good to look at the census statistics.

The leading negroes of the south, in our opinion, are not attempting to break down the segregation of the races in this section. Most of them recognize that it is a policy which will work to the improvement of both races. Certainly, in some southern cities, where a low class of white people have moved into negro areas, the negroes have been injured and inconvenienced more than the white people.

We have expressed our opinion several times that there will be no serious racial disturbances in the south where the two races are gradually working out a modus vivendi for the solution of their own problem. Our prediction is that there will be race riots in the north and in some so-called western states where there is much political talk to get the negro's vote but little concern for the negro as an individual.—The Times and Democrat.

40a-1942
The Daily Worker
New York, N. Y.

Jazz Music---Readers Present Opposing View

FEB 1 1942

By O. V. Clyde

Two fascinating letters arrived recently on my review of the Carnegie Hall appearance of Mr. Thomas (Fats) Waller, Negro pianist, organist and composer.

I happily present them to the readers of this column, and urge them to jump into this grand frav. Mv own ideas on the subject I shall withhold for the moment. But I should like to hear more opinions on the subject of American jazz, from its detractors and defenders.

Dear Mr. Clyde:

I was astonished to read your review of the Fats Waller concert in which you actually indicate that you think highly of this degenerate form of music which has become quite the rage lately.

Your reviews and articles show that you are well grounded in the classics, and that you have an independent and well-thought out approach to musical questions. But hot jazz!

FEB 1 1942

For a number of years I have been watching many persons fall victim to this fad. The music known as jazz is an insult to the intelligence as well as to the Negro people with whose culture it is commonly associated — falsely in my opinion. Permit me to recall certain debates which took place on this issue back in 1934 (I think Mike Gold ran some good columns on the subject). I thought the whole matter was dead until I was grieved to see that even you had been taken in by the jazz publicity. I respectfully suggest that you resist the jazzmaniacs and return to your good work in the field of music which has proved its worth and which does not depend for its popularity on sentimentality, coarseness, and a patronizing attitude to the Negro people (even if this attitude is often unconscious).

Very truly yours, FEB 1 19

Walter F. Harding.

• • •

Dear O. V. Clyde:

You should have stood in bed. Your review of the Fats Waller concert at Carnegie Hall was a masterpiece of longhair ignorance. You did not mention the phoney concert-hall jive Fats was giving out with on the organ just as he has been doing all these years. People like you are so steeped in the crusted traditions of the past that you simply cannot accept the greatest folk music in the world today, hot jazz, the true American music of today. You admit that you missed the jam session with Fats, Pee Wee, Max Kaminsky. That was something to hear. But then again you probably would not understand it.

For real jive,

C. H.

Argus
St. Louis, Missouri

Frankie Arrives for $200,000 Suit

FEB 13 1942

FEB 13 1942

The principal of a suit for $800,000 over a portrayal of her life in Frankie and Johnnie, American ballad of the turn of the 19th century, Frankie Baker (left) and one of her attorneys, Joseph L. Mclemore, as she arrived Thursday from Spokeane, Washington.

The suit, which is against the Republic Pictures Corporation, which film a version of the old ball room ballad, come to trial Tuesday in Circuit Judge William H. Killoroen's court.

In the story por\ay Frankie Baker shot and killed her lover, Allen Britt, in a rooming house on St. Louis's old Targee street in 1899. Photo by Mitchell

Florence, Alabama—Times
February 18, 1942

FAMOUS NEGRO CONTRALTO SINGER WILL APPEAR HERE

Etta Moten, famed negro contralto singer, will appear in a concert at Slater negro school auditorium in Florence Thursday, Feb. 26, at 7:30 o'clock.

Etta Moten has appeared in a number of motion pictures and has sung before President and Mrs. Roosevelt at the White House. She is the daughter of a negro minister and has sung the spirituals since early childhood on church programs.

She has lived in the spirit of these old songs and knows their depths and cadences and it is in these that she has been acclaimed one of the greatest of negro singers by critics, who acclaim her as one of the most effective interpreters of spirituals ever heard.

Special seats will be reserved for white persons who desire to hear this negro artist. Reservations can be made by calling 449 or 671.

Robeson Protests Race Segregation

World-Telegram
N.Y. N.Y.

Some Whites Leave In Kansas City

FEB 18 1942

By the Associated Press.

KANSAS CITY, Feb. 18.—Paul Robeson, Negro baritone, prefaced the second half of his concert last night with a lecture against race segregation and told his audience he was continuing under protest.

Some white listeners immediately left the auditorium and others followed during the rest of the program. There was no estimate of the number that walked out.

He made his talk without warning. As he opened the second half he said he regretted to interrupt a concert to make a speech, but:

FEB 18 1942

"I have made a life-long habit to refuse to sing in Southern States or anywhere audiences are segregated. I accepted this engagement under guarantee that there would be no segregation.

Finishes Under Protest.

"Since many local leaders of my own race have urged me to fill this engagement, I shall finish the concert, but I am doing so under protest."

Later he sang the Jim Crow Song, containing verses of racial protest.

40a

Eugene Zachman, manager of the auditorium, said the management had entered no contractual obligation which prohibited segregation. Seats were available for Negroes in all price ranges and locations, he added.

Santa Fe Date Cancelled.

Earlier Robeson's attorney, Robert Rockmore, said in New York that the singer had called off a scheduled appearance in Santa Fe, N. M., Friday after a hotel canceled his reservations because other guests objected to presence of a Negro.

FEB 18 1942

After the concert Robeson declared this was the reason and said his action was forced by commitments in Hollywood and elsewhere on the Pacific coast.

New York, N. Y.

Whites Quit Concert After Fiery Speech

FEB 21 1942

Paul Robeson Interrupts His Program to Talk About Discrimination

(Special to Star-News)

KANSAS CITY, Mo. — Paul Robeson, noted baritone singer, now on a country-wide concert tour, appeared here Tuesday night in a dual role—that of an artist and a crusader. As the curtain rose for the second half of his program, the famous singer stepped to the footlights and launched into scathing denunciation of race segregation and ended by explaining to his audience that he was continuing under protest.

Stunned by the sudden shift of the brilliant artist from the part of a sophisticated concert singer to that of a crusader against intolerance, the audience sat agape for a few minutes then several of the patrons, who had only a few minutes before vigorously applauded his artistry, jumped up and left the hall in a huff.

The singer made his talk without warning, either by word or manner, in the first half of the program. As he opened the second half he said he regretted to interrupt a concert to make a speech, but:

FEB 21 1942

"I have made a life-long habit to refuse to sing in Southern States or anywhere that audiences are segregated. I accepted this engagement under guarantee that there would be no segregation.

"Since many local leaders of my own race have urged me to fill this engagement, I shall finish the concert, but I am doing so under protest."

Later he sang the Jim Crow song, containing verses of racial protest.

FEB 21 1942

Eugene Zachman, manager of the auditorium, said the management had entered no contractual obligation which prohibits segregation. Seats were available for Negroes in all price ranges and locations, he added.

He said he considered it strange that Robeson made no protest until the concert was half over.

Earlier Robeson's attorney, Robert Goffin's bounding enthusiasm has found many an outlet. Besides being a leading criminal lawyer of Brussels (until the Nazi invasion), he has authored books on legal finance, spies, gastronomy, rats, spiders, eels. He collaborated on a play with Maurice Maeterlinck. Jazz, at first his passionate hobby, is now his profession. For him there is only one worth-while kind: hot, improvised jazz. "You must hear Lombardo," he says, "to have a notion of what not to do in jazz."

FEB 23 1942

that the singer had called off a scheduled appearance in Santa Fe, N. M., Friday after a hotel canceled his reservations because other guests objected to presence of a Negro.

FEB 21 1942

After the concert, Robeson denied this was the reason and said his action was forced by commitments in Hollywood and elsewhere on the Pacific Coast.

Time
Chicago, Illinois

Jazz Belectured

FEB 23 1942

Hunched behind his lecturer's desk at Manhattan's New School for Social Research, the speaker introduced his subject as a product of the subconscious ("the earliest form of surrealism"), argued its artistic kinship to the creations of Authors Walt Whitman, Maeterlinck, James Joyce, Painters Renoir, Salvador Dali, Henri Rousseau ("the customs inspector who created things of beauty without knowing just how"). He was talking about jazz.

The lecturer was Robert Goffin, a hulking, fat-jowled Belgian swing critic known to hot jazz devotees as author of the first serious book on the subject: *Aux Frontières du Jazz* (1930). Critic Goffin both looked and sounded authoritative. "*Tiger Rag*," said he, "is the second tableau of a quadrille I used to dance to in Brussels as a boy." Phonograph records illustrated his points.

FEB 23 1942

In later lectures the professor promised to discourse on the cakewalk, ragtime, black jazz, orchestral boogie-woogie, now & then with the collaboration of such great swingsters as Benny Goodman, Louis Armstrong, Artie Shaw, W. C. Handy.

New York, N. Y.

The Story Behind a Song: 'Lovey Joe'

Joe Jordan's Brainchild Made Fanny Brice Famous

MAR 7 - 1942 MAR 7 1942

By DAN BURLEY

DID you ever wonder how the idea came about for some of the songs you like? So did we and that's how we came to questioning members of the Crescendo Club, composed of most of the great living songwriters of the race on: "Where did you get the notion for writing your most outstanding song?"

Take the story behind "Lovey Joe," the hit song of the 1910 Ziegfeld Follies. Joe Jordan, one of our outstanding arrangers and composers, was intimate with the bigwig cafe society folk of that period and nick-named a wealthy New Yorker, Joe Rothschilds, "Lovey Joe." This was 'way back in 1908 when Jordan was working at the Marshall Hotel at 53rd and Broadway.

MAR 7 - 1942

Joe "Mugged" the Rest

Joe Rothschilds was a generous patron of the place and every time he visited the hotel Jordan would play and sing a tune he had composed called "Lovey Joe, That Ever Loving Man," and mug the rest of the melody. This, in a way, proved to be Rothschilds' theme song. He liked the melody and would insist on Jordan singing all the words. But there were no more words, but Rothschilds never knew it.

MAR 7 - 1942

In 1909, Fanny Brice, famed as "Baby Snooks" on the Maxwell House radio program, was singing in the Columbia Burlesque House. She was clowning as usual and singing a current song, "Grizzly Bear." (If you know this song, you can keep out of the Army). Joe Jordan heard her and saw in her a find. He was then composing and arranging for Flo Ziegfeld and told Flo about her.

A short time later, Ziegfeld sent for Jordan, introduced him to Fanny Brice and told him to write a song for her. She was featured in the Follies of 1910 and the song she sang was "Lovey Joe," written by Joe Jordan. "Lovey Joe" was a smash hit.

The Follies were playing the New York Theatre Roof. Joe Jordan never got a chance to hear Fanny Brice sing his number because Negroes were not allowed in this theatre. Joe stood in the corner and strained his ears to hear the song he had composed, the song that immediately became a hit tune. All he could hear, however, was the echo from the orchestra and the thunderous applause given Fanny Brice.

MAR 7 - 1942

So Joe Went to Germany

So much for metropolitan New York in 1910. Civil Rights Bills were unheard of then. Joe Jordan, believe it or not, was so thoroughly hurt and genuinely disgusted, that he sold the rights in the song for $1,500 and went to, of all places, Germany. But that was long before Hitler and his putsches, etc.

While in Germany, Jordan wrote another song, something of a sequence to "Lovey Joe." He returned to the United States and made an appointment to see Fanny Brice. He felt this song would be as popular as "Lovey Joe." The title of the new composition was "Brother-in-Law Dan."

He called on Fanny Brice who received him rather indifferently and after hearing his song, said: "I can't sing that. It's too suggestive." Fanny Brice was then the wife of the notorious Nickie Arnstein, and the song was too suggestive.

MAR 7 - 1942

Joe Jordan, Composer

Jordan's star ascended from then on. He returned to Europe where he played and conducted orchestras in all the leading cities of the continent. He returned to the States again in 1916. This time he had a big name. Producers, singers, performers were at his heels. Among them was Fanny Brice. But Jordan turned the tables and didn't write a song for her at her request. It might have been "too suggestive."

40a-1942
Journal and Guide
Norfolk, Virginia

Remember "Lead Belly?" Well, He Has Turned Over New Leaf

FEB 14 1942

FEB 14 1942

By EDGAR T. ROUZEAU

NEW YORK CITY — A lot of folks have thought that ole "Lead Belly" was in jail again because they haven't heard about him in a long time. The fact is, "Lead Belly" is a new man; he's leading a new life, bought a new book and turned over all the leaves.

FEB 14 1942

"Lead Belly," you might remember, is the self-styled "king of the 12-string guitar players of the world," who was twice convicted of manslaughter when he wielded his knife too accurately, and then got off when he made an appeal via his guitar. They used to say that Lead Belly could play his way out of any jail in the world.

40a

Today "Lead Belly" is in downtown's Village Vanguard, playing his eleventh week, and he's through with "hard livin'," so he says.

QUITS BARREL HOUSE

FEB 14 1942

"All that barrel house stuff is what used to get me into trouble," "Lead Belly" explained. "I used to sit around and play, and the folks would get to drinking too much and then the trouble would really start. Or else, the girls would like my music so much that they would leave their men and come on over to me, and then some more trouble would start. What could I do? I had to protect myself."

"Lead Belly" really wants you to know that he's really through with barrel housing and barrel house people.

"I'm just going to keep on playing around here, stay in the corner and mind my own business. Ain't nothing going to upset me. And I going to listen to the sweetest little ol' wife a man ever had." His wife is Martha Promise of Shreveport, La.

FEB 14 1942

ROOSEVELT FINE MAN

"And I wrote a song for the President's birthday. I think he's a mighty fine man. Hitler? Ain't no words bad enough for that guy. He needs a lot of barrel house language."

There's one line in the President's song that "Lead Belly" particularly likes. It goes, "President Roosevelt say there won't be no stormy weather if de American people stick together."

FEB 14 1942

Yes siree. "Lead Belly" is through with barrel house.

The Daily Worker
New York, N. Y.

Richard Wright Lauds Controversy on Music

FEB 13 1942

We are pleased to publish the following letter from Richard Wright, distinguished Negro author, on the recent controversy on hot jazz as expressed in letters from our readers on Monday and commented upon by our music critic, O. V. Clyde, in Tuesday's issue.—Editor's Note.

FEB 13 1942

February 10, 1942

Dear Comrade Sender Garlin:

Allow me to extend congratulations to you and the Daily Worker for the splendid, informing, and lively controversy regarding Hot Jazz which the cultural page of the Daily Worker has presented to the public.

I feel that this journalistic technique can be extended to all departments of the Daily Worker, and I believe that there will accrue from it a feeling that the Daily Worker is truly a people's paper.

The Daily Worker carries more authentic cultural news, more news regarding the activities of the Negro people in America, and more news regarding the labor movement than any other newspaper or periodical published in America. I feel that the Daily Worker presents many problems about which the public at large would like to express itself. Every issue of the Daily Worker should carry some common discussion about vital problems. In this way, multiple points of view, expressed from varied environmental class angles, will afford the basis for a true, sound, Marxist conclusion.

FEB 13 1942

Now that the controversy on Hot Jazz has ended, I would like to suggest that the discussion be extended to other fields. For example, I would like to see scores of letters discussing "How Can Recruitment of Negroes to the Communist Party Be Increased?" Let each comrade feel that all questions have not been settled, that new facts can be unearthed, that new angles of argument can be presented, that new voyages of discovery can be made. If such a suggestion is carried out, you may get cranky letters, good letters, stereotyped letters; but I think that the totality of reaction will reveal generally a true state of feeling regarding a given subject.

The Communist Party is the only political party in America vitally concerned about culture and its problems, therefore let us encourage the expression of the opinion of the man on the street; we can learn from him and he from us.

Fraternally yours,
RICHARD WRIGHT.

Chicago Bee.
Chicago, Illinois

Gives Loop Concert

FEB 15 1942

FEB 15 1942

40a

FEB 15 1942 **JESSE MERIWETHER** FEB 15 1942

Well known piano teacher gave his first major concert here Sunday at the Studebaker theatre. He was presented by Philruth

Black Dispatch
Oklahoma City, Okla

The House Marian Anderson Calls Home

FEB 28 1942

On South Martin Street in Philadelphia, not far from the Union Baptist Church in which the singing voice of Marian Anderson, world-celebrated contralto, was first heard, there stands a little frame dwelling. Formerly rented, now owned by the illustrious singer, it shelters Mrs. Anderson and Marian's sister. It spells "home" to the internationally renowned artist, and it is there she goes whenever she returns to the United States.

FEB 28 1942

Daily, Mrs. Anderson's phone rings, and she speaks with her great daughter who, no matter in what part of the country she happens to be, seems to hover over the gentle little woman with love and devotion. This little old ex-school teacher who took in washing to help support her little family, carrying on alone when her husband died, shows many evidences of the toil and privation of those trying years when Marian's future hung in the balance. Today the lines in her face have melted into a serene expression of what always was her faith in the inevitability of her daughter's success.

Whenever Marian sings within negotiable distance, Mrs. Anderson is always in the audience listening to the rapturously glorious voice. At times she remains in a kind of pious reverie at the end of a song while the applause thunders over her white head up to the modest, dignified artist bowing on the platform.

FEB 28 1942

Once a wildly enthusiastic dowager sat through a whole concert beside her and observed what she thought was a shockingly undemonstrative old lady. At the end of the recital the effusive dowagner could stand it no longer and turned to Mrs. Anderson saying fiercely, "Good heavens, woman, why are you sitting there like a bump on a log? Don't you recognize an artist when you hear one?"

The distinguished artist, now on her sixth coast-to-coast tour of the United States, will be heard in the Municipal Auditorium, Oklahoma City, Sunday afternoon, March 1, 1942, at 3:15.

She will appear here under the auspices of the Oklahoma State Symphony Society. Reservations may be made through Mrs. Zelia N. Breaux, telephone 2-5808, who is the Society's ticket chairman on the eastside. The Symphony Box Office telephone number is 7-2115.

Please mention this paper. Readers of the Black Dispatch are being given special attention.

ROBESON IS RIGHT

Pittsburg Courier
Pittsburg, Penn.

BY JOSEPH D. BIBB

OBJECTION TO JIM CROW AUDIENCE IN K. C. ESTABLISHES A PATTERN

FEB 28 1942

WHEN PAUL ROBESON, great singer and actor of international repute, stopped in the midst of his program in a Kansas City auditorium long enough to express his resentment to the segregation of his own people in front of his very eyes, he endeared himself in the hearts of all right-thinking Americans and held himself out in bold relief to the majority of "shoot crap, shortening bread Sambos" of radio, screen and stage.

Robeson resents the cowardly condonation of spineless artists who will sacrifice every vestige of dignity and honor to earn a few measly dollars from interested "patrons" of the arts. It is high time that all of our headliners on the screen, stage and radio insist that they be not compelled to ridicule their brothers in blood with their Simian antics and burlesque roles.

Mr. Bibb

FEB 28 1942

MAJOR BOWES SLURS RACE

Major Edward Bowes, impresario extraordinary, has shown a penchant to present all colored artists on his programs with nauseating self-introductions picturing themselves as ignorant illiterate fools, clowns and buffoons. It would serve the race far better if Major Bowes never gave a member of the colored race an opportunity to display his talents, and at the same time be presented as a comic jester without self respect.

ROBESON SOUNDS CLARION CALL

Racial pride must have overflowed in Robeson when he stopped singing long enough to flay discrimination of his people. Deep emotions must have welded up in his heart. He is an educated, polished gentleman, whose sensitiveness reveals his intelligence. All colored people in America should blend in a great chorus and send out a clarion cry against all of this deliberate stigmaitzing of us by ourselves and by narrow-minded members of a dominant race, who by precept and example show their desire to keep us in our constant pattern of "jim crow renegades" cast in the roles of "shoot crap and shortening bread Sambos."

FEB 28 1942

THE world is embroiled today because of the discrimination of minority groups. The world of tomorrow must be changed if there is ever to be any lasting peace. Robeson sounds the note of a changing attitude. We want no more "fools and clowns" representing us in the theatre of American affairs.

Editor's note: Three weeks ago a typographical error was made in Mr. Bibb's column. A sentence which he had written was made to read: "Now is the time for sedition." What Mr. Bibb wrote was "Now is NO time for sedition."

ALMOST every program on the air where a member of the colored race is cast, his role is either that of a villian, an imbecile or a vulgar comic. These unfortunate "stars" are compelled to poke fun at the color of their own sable skins, or to provoke a laugh by telling a "graveyard, gin-drinking or crap-shooting" anecdote.

URGES SELF-RESPECT FOR RACE ARTISTS

This writer once heard the great Bert Williams cry out in his sad and philosophical melancholia, for Bert was sad and melancholy off stage, that he hoped that some day the colored artist could and would demand roles that would not depict him as a simpering minstrel, escaped from the cotton fields. Honor, glory and fortune attained at the price of self respect, are indeed empty baubles. They tarnish and turn to brass as time marches on.

FEB 28 1942

NO MATTER how highly trained the concert artist may be, he is almost universally compelled "by special request" to sing a little song entitled "Shortening Bread." The white audiences fall into ecstacies of delight and into rhapsodies of approval because the great artist is reverting to type. He is no longer the immaculate and polished twentieth century idol. Oh, no! He is just a throw-over from Beale Street and the Black Bottom of the benighted southland.

Advertiser
Montgomery, Ala.

Tell It To Old Grandma

Please try to confine your letters to 300 words.

"WHERE WERE THE MUSIC LOVERS?"

Editor, The Advertiser: FEB 26 1942

Where were the Montgomery "concert goers" Tuesday night? Where were those civic-minded philanthropic citizens who have been bringing concerts to this city, that music lovers might have the best in this art? Where were the music club members who spend mornings studying "good music," "music of different races," "American artists," etc.? Where were the many music teachers and their eager-eyed pupils? Why weren't these music loving Montgomerians at the City Hall auditorium Feb. 24 to applaud a true artist with the same zeal with which they applaud many singers with more widely advertised names but mediocre voices?

The Old Ship Church presented Etta Moten, one of the outstanding Negro singers of today, in a concert at the City Hall auditorium, Feb. 24. She sang a group of Negro spirituals with a sincerity and simplicity rarely heard in concert. Her art songs were sung with complete finesse and tone control and her English, German and French diction will be studied by most singers. Her rendition of operatic numbers from Carmen was especially fine — I say rendition because her complete understanding of the arias, her artistic interpretations plus her charming personality made the arias move like character sketches of the fiery Carmen than like the tunes we usually hear in concert.

FEB 26 1942

Also Etta Moten gave a group of American lullabies and a group of American art songs—including the graphic song, "A Negro Speaks of Rivers." She ended the program with a "Brazilian Postlude" —a group of South American festival chants which she learned while on a tour of that country.

Although her audience was small, she was assured by their attentive faces that her talent was not falling on deaf ears—possibly one of the most musical audiences which has assembled here since she gave a concert here two years ago.

Where were the professed Montgomery music lovers during this concert?

FEB 26 1942

They can be assured that they passed up the privilege of hearing an unusually beautiful and entertaining program and of hearing on the concert stage a singer who is a true artist.

RUTH RANKIN.

40a-1942

Cookeville. Tenn. Herald
January 22. 1942

America's Foremost Jubilee Company Coming

THE SOUTHLAND SINGERS

Each member of the Southland Singers has attained an individual success in various jubilee companies, on the concert stage and in radio. Some of the members of this company have served as directors of great Negro choirs; others as soloists. As an ensemble The Southland Singers rank as one of the finest in America. They sing the beautiful melodies of Dixieland, the Negro Spirituals, work songs and plantation shouts just as they are rendered in their native Southland. They appear in plantation costume and dramatize many of their presentations. Their success has been instantaneous and well earned. Irene Jackson, an able Negro musician and singer, is the director and organizer of The Southland Singers.

The Southland Singers are scheduled to appear here March 5th, sponsored by the Association of Childhood Education.

Mullins S. C., Enterprise
January 15, 1942

Singers Organized

A choir of colored singers, composed of singers from the various colored churches of Mullins and surrounding communities, has been organized by Bessie Williams and is practicing three nights each week in preparation for a public concert.

The "Gospel Singers" will be the permanent name of the organization which has pledged its membership 100 percent to the defense of the country and the emergency of the Red Cross.

To this end the choir will give public programs in a few weeks when their technic of working together has been perfected.

Birmingham, Ala. News
February 12, 1942

Evening Of Pleasure Given Audience Here By Lawrence Tibbett

Famous Singer's Program Ranges From Great Arias To Cowboy Whistling

The world's great singing-actor came to town Wednesday night and received an ovation at the Municipal Auditorium such as Birmingham reserves only for Lawrence Tibbett.

The famous baritone, who makes classical musical popular and popular music, a classic, gave more than 4,000 concert-goers here a typical Tibbett program: a program of variety and beauty and entertainment; a program varying from the great baritone arias of Massenet and Verdi to a cowboy whistling tune by David Guion and a couple of Negro spirituals.

Singing the second concert since his recent operation, Tibbett seemed to be saving his voice during the first group which included the Rosa "To Be Near Thee," Scarlatti's "The Sun O'er the Ganges," Handel's "Silent Worship," from "Ptolemy," and "Defend Her, Heaven," from Handel's "Theodora."

Returning for an encore he sang Schubert's "Serenade," with all of the poignance and beauty and artistry of the old-time Tibbett. And from that moment on he delighted his listeners, even with the two Hugo Wolf songs, "While Tramping" and "Fare Thee Well," both difficult to sing but showing off the voice far less than the Schubert's "The Wanderer" and the Joseph Marx "If Love Hath Entered Thy Heart," and the beautiful "Di Provenza il Mar" from "La Traviata," which brought a shower of requests at the box office following the concert for Tibbett in the Germont role when the Metropolitan Opera presents the Verdi opera here April 20.

There is a warmth and sweetness in the Tibbett voice which is capable of both clarion tones and a quality of softness in the mezzo that is like velvet—velvet on which his sparkling lighter notes dance. That Tibbett sings with both head and heart was notable in Tschaikowsky's "None But the Lonely Heart," and in the aria "Vision Fugitive," profoundly moving, even to those in the audience who did not know that Tibbett was dedicating the number to the memory of his young friend, the late Arnold Edmonds.

Tschaikowsky's "Pilgrim's Song," Warren's "Wander Shoes," "Deep River," Wolfe's "Betsy's Boy," a Negro folk son, "Hangman, Slack on de Line," and Loewe's "The Earle King," completed the program to which the singer added seven encores, including "Glory Road," "Sylvia," "Long Ago in Alcala" and "All Day on the Prairie." In the last two numbers Tibbett was the gay, boyish, downright mischievous fellow, who knows how to clown as well as act the tragic operatic roles. He can whistle, too. The cowboy song brought some talk of requests for a return engagement of the singer in a "whistling concert." The audience always has a good time at a Tibbett concert. Wednesday night was no exception. And, as always, that friendliness between audience and singer that exists from the moment "Larry" Tibbett steps on the stage sent his listeners away with the sense of having spent an evening with an old—and charming—friend.

Stewart Wille, Tibbett's accompanist, has a wide following here of his own, having appeared here with many great artists for a number of years, most recently with Gladys Swarthout. In a group of piano numbers, Debussy's "La Terrasse des audience du claire de lune," Sandoval's "La Mariposa," and Bortkiewicz's "Capricio in F sharp minor," he won his usual ovation.—LILY MAY CALDWELL.

Tribune
Philadelphia, Pa.
MAR 7 - 1942

Count Basie To Pay Taxes On $350,000

MAR 7 - 1942

Count Basie, the Negro "Jump King of Swing," will pay taxes on a gross income of $350,000 for 1941 as the highest paid colored artist in the entertainment field! 1941 was Basie's greatest year, but he appears headed for even bigger things in 1942.

The Count is booked solidly to the end of the year, he's slated to make a feature musical film for Columbia Pictures this summer and has a prominent cigarette manufacturer interested in his band's services for a commercial radio program!

Pittsburg Courier

ROBESON HITS SEGREGATION AT CONCERT

FEB 28 1942

KANSAS CITY, Feb. 26 — Paul Robeson, whose fame as a great baritone singer has caused him to be sought after far and near, has never failed to speak his mind in regards to treatment of his race at any time and last week was no exception. During his concert in the City Auditorium here, he opened the second half of his program with a lecture against race segregation, and announced that he was continuing, but only under protest. Later he sang the Jim Crow song, in which there are verses of racial protest.

The first time that such a thing has happened, it burst like a bombshell on the predominantly white audience, some members of which immediately rose and left the hall, with others following intermittently throughout the remainder of the program.

In making his speech, Mr. Robeson said, "I have made a life-long habit to refuse to sing in Southern States or anywhere that audiences are segregated. I accepted this engagement under guaranty that there would be no segergation."

"Since many local leaders of my own race have urged me to fill this engagement, I shall finish the concert, but I am doing so under protest."

Constitution
Atlanta, Georgia

'Blues in the Night' Is Musical Story.

Richard Whorf is being pushed for a spot among the top leading men this year. You can make his acquaintance at the Roxy currently where "Blues in the Night" is playing.

FEB 28 1942

This musical tells the story of the development of the blues idea in music from the moanful song of a Negro singing in prison, through the rattle and blasting noise of the hobo's freight, in back alley clubs, until it became legitimate.

FEB 28 1942

It centers on Whorf as the man with the idea, and how he picks up the men and girls with just the right musical ability to produce the musical whole he hears in his mind. Priscilla Lane is the good kid who tags along as vocalist, married to a bum but a good musician, played by Jack Carson. Betty Field gives another choice performance as the bad girl who tries to take Carson from Priscilla. Lloyd Nolan is the gangster to sets the band on easy street. Will Osborne and Jimmy Lunceford's bands do the blues playing.

March of Time offers information vital to all and especially timely after Thursday night's blackout. It's called "When Air Raids Strike." It ought to be seen. —L. R.

Journal and Guide
Norfolk, Virginia

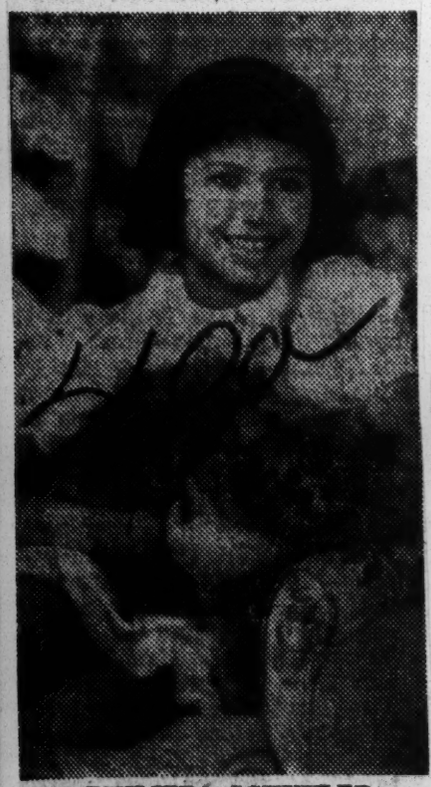
Youngest Member Of Association

MAR 7 - 1942

Prepares For Trip Through Southern States

MAR 7 - 1942

NEW YORK CITY—Little Philippa Schuyler, ten-year-old child artist of the piano, recently sponsored for membership in the National Association of American Composers and Conductors by Dr. Sigismund Spaeth, famous music critic and writer, and Wesley Son-



PHILIPPA SCHUYLER

tag, conductor and violinist, was welcomed by Dr. Spaeth, president of the Association, to the organization on Washington's Birthday. She played a program of her compositions for Committee members and Dr. Spaeth at the Henry Hadley Studio, New York City.

MAR 7 - 1942

Philippa is the Association's youngest professional member. She has composed 100 piano pieces, many songs and three orchestral numbers since she was three years old. Most of these were written before she had any formal instruction in composition.

Dr. Spaeth seemed to like "The Goldish," composed at four, the "Men At Work" composed at eight, "Twilight" and "The Machine" composed at nine. Mr. Sontag thinks Philippa's "Cockroach Ballet" composed at six unusually original.

MAR 7 - 1942

GETS READY FOR TOUR

Philippa is very excited over an impending tour to the South. She has played in four Southern states already but now she will go into the deep South for the first time. She performs in Jacksonville, Fla., on March 15th; in Atlanta, Ga., on the 16th; and in Columbia, S. C., on the 18th. In spite of the fact that she is very busying now practicing, she still has plenty of time to devote to her cat, Ifrit, the Great, a gift from her last birthday.

MAR 7 - 1942

TRAINS CAT

Believe it or not, with her mother's help she has taught Ifrit to jump over high hurdles, through her arms, and ring a bell when he is hungry. Sometimes, she says, he continues to ring the bell even after she has fed him. Then she has to give him a lecture on the dangers of overweight.

This week, she admits, she has taught him to try to play the piano when commanded. By next year she hopes he will be well enough along to play some of her compositions.

Chicago Defender
Chicago, Illinois

AFFAIR TO BE HELD IN N.Y. AT BILTMORE

MAR 1 41942

Anti-Fascist Refugees To Benefit; Wright, Others To Speak

MAR 1 41942

NEW YORK — (ANP) — Noted Negro personalities are among the sponsors of the Paul Robeson dinner being given at Hotel Biltmore on March 23, to aid anti-fascist refugees, it was announced by Miss Dorothy Parker, chairman.

They include Mrs. Gertrude [illegible] Ayer, Mrs. Mary McLeod Bethune, Elmer Anderson, Carter, Countee Cullen, Hubert [illegible] Delaney, Dean Dixon, Rex Ingram, Henry W. Pope, Mrs. Cecilia C. Saunders, Miss Augusta Savage, Ferdinand Smith, Miss Edna Thomas, Mr. and Mrs. Channing Tobias, Richard Wright and Max Yergan.

MAR 1 41942

Reservations are $3.50 a cover and a limited number of tickets at $1 are available for the after-dinner speeches and Mr. Robeson's concert. Mr. Robeson will also make an address at the dinner. Other speakers, in addition to Miss Parker, are Erskine Caldwell, famous short-story writer and war correspondent who recently returned from Moscow, and Miss Margaret Webster, noted Shakespearean producer and actress. The dinner will pay tribute to anti-fascist fighters abroad and proceeds will be used to speed relief and rescue efforts for some of the earliest and bravest opponents of fascism now languishing in Vichy concentration camps. It is pointed out that so long as Portugal remains out of the war, shipping facilities between the two hemispheres continue to function.

MAR 1 41942

The American Committee to Save Refugees and the United American Spanish Aid Committee, joint sponsors of the Robeson dinner, already have made deposits for the transportation of a large group of refugees who possess Mexican visas.

Daily World
Atlanta, Georgia

'FRANKIE' LOSES SUIT IN ST. LOUIS COURT

MAR 1 - 1942

'Film Did Her No Wrong,' Jurors Say

ST. LOUIS—(ANP)—The $200,000 defamation of character suit brought by 66-year-old "Frankie" Baker of "Frankie and Johnny" fame, against Republic Pictures corporation because of alleged misrepresentation in their film, "Frankie and Johnny," was settled here last Tuesday when the circuit court jury, after hearing both sides of the argument, returned a verdict against the plaintiff and held that the picture had not "done her wrong."

MAR 1 - 1942

Frankie, who operates a shoe shine parlor in Portland, Oregon, claimed damages on the ground that the film and ballad were distorted versions of the facts in her killing her sweetheart on St. Louis' old Targee street in 1899, and that they "humiliated" her.

Frankie's attorney, Joseph L. McLemore, white, sought to prove that the movie defamed his client, contending that it was based on the old barroom ballad and that the ballad itself was a distorted account of what actually transpired. The defense counsel, Atty. Hugo Monnig, sought to prove that the ballad originated before the Civil war as Sigmund Spaeth, white, of New York, author and musician, testified.

MAR 1 - 1942

After a six-day run, the trial was brought to a close after the jury took little more than an hour to reach a verdict which was reported unanimous on the third ballot. Frankie accepted the verdict stoically, and began preparing to go back to shining shoes, with only publicity and a bill for court costs to show for the $200,000 suit.

Advertiser
Montgomery, Ala.

WHERE WERE THEY, INDEED?

In this morning's letters column is an interesting commentary on Montgomery's musical values. It will undoubtedly bring many a blush.

FEB 26 1942

Montgomerians, like most Southerners, have shared the universal admiration for the Negro's contribution to music. Like most Southerners, too, there are few Montgomerians who have not on some occasion visited a Negro church to hear spirituals. Like most civilized people Montgomerians pride themselves on their "cultural" interests.

Why, then, were so few white Montgomerians present to hear Etta Moten, one of the greatest living interpreters of Negro music? Could it have been that they were not aware that she is nationally-recognized as one of the two greatest Negro singers in the world today, and is, in fact, one of the top concert singers of the nation? True she has won recognition only in the last two years or so. Perhaps we must wait until she has been acclaimed elsewhere for a longer time before we become enthusiastic listeners.

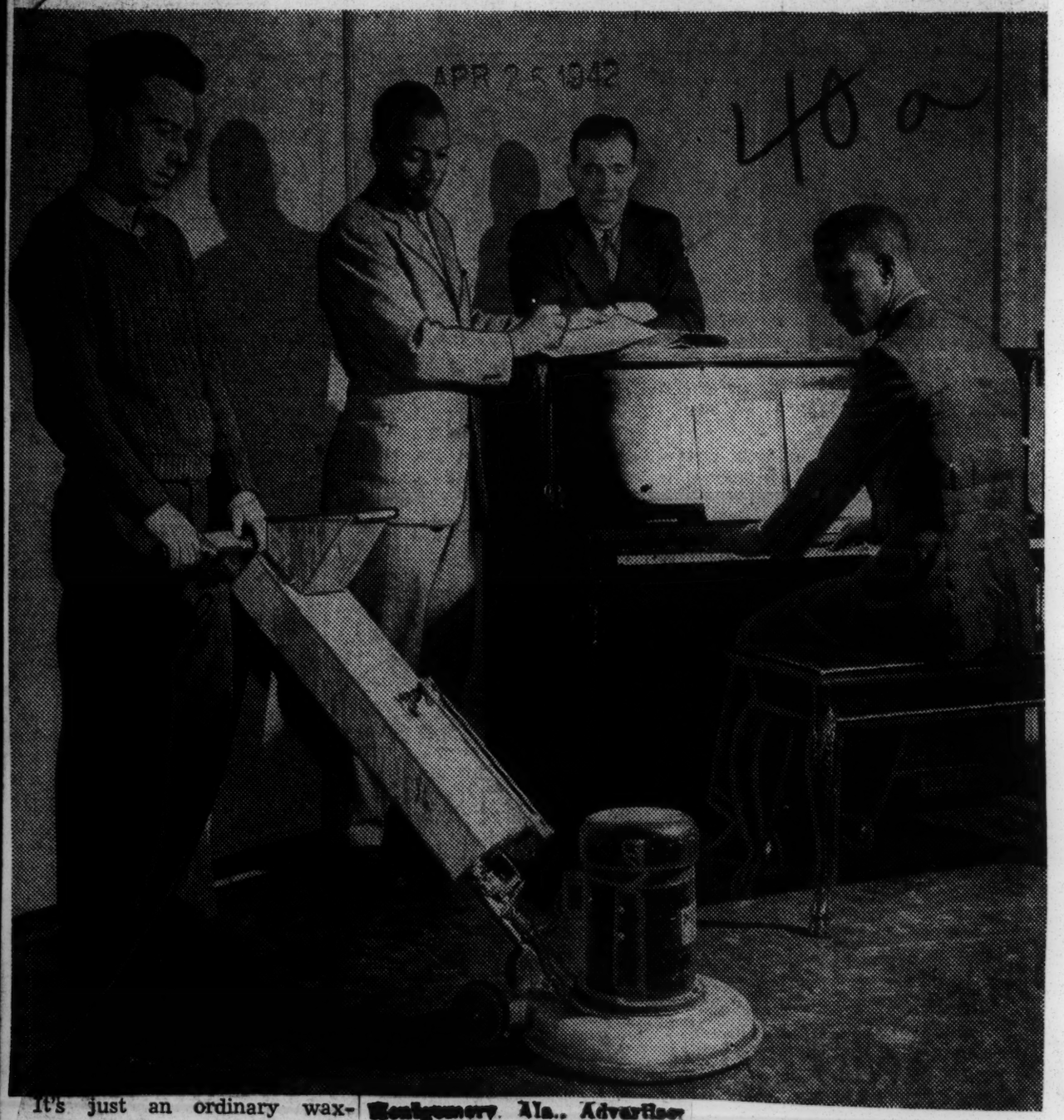
FEB 26 1942

Certainly the issue is not racial. There is nothing in the Southern tradition which frowns upon listening to a Negro sing. It is part and parcel of the Southern fabric.

As for being preoccupied with other interests, with defense meetings and what not, there is nothing quite so refreshing as listening to an artist who speaks in terms of the things we know and understand.

40a-1942
Afro-American
Baltimore, Maryland

Turn Purr of Wax Buffer into Gold



It's just an ordinary wax-buffing machine, but F. D. Kearney (sitting) and LeRoy Brown (at end of piano) of Scranton, Pa., took its sound and vibrations and converted them into a song hit titled "Buffing the Wax." Engineering the machine is Richard Manley, white, head porter at Hotel Jermny, from whom the tunesmiths got the idea, and Richard Zymkoski, house "dick" at the Casey Hotel, behind the piano. Kearney and Brown also have a number of other possible hits to their credit.

Montgomery, Ala., Advertiser
April 19, 1942

'An Evening Of Negro Music' Scheduled At City Auditorium

The downtown concert by the music department of the State Teachers' College titled "An Evening of Negro Music" has been made possible by the greater emphasis on music at the college this year under the direction of Frederick Hall, president of the Association of Teachers of Music in Negro Schools, who is on leave of absence from Dillard University to lead the musical department's extension at the local college. The concert will be presented at the Municipal Auditorium Friday night, and already has a long list of music patrons of both races with more coming in every day of the advanced ticket sale.

Director Hall is well qualified for his task having attained international recognition for his authoritative work with the spirituals which extend from the shores of the native African home of the race which produced them to the sunny southland of the United States of America.

Choral work of the evening has been built around the 80-voice college choir which consists almost entirely of students who are majoring in music, and only students who show definite ability are accepted as music majors. The major in music was made possible for the first time this year at the college when the present director joined the faculty already on hand. Included on the present faculty in addition to the director are M. L. Goldsmith, public school music; P. L. Trenholm, instructor in the integrated arts program, M. Hall, instructor of piano, and John Duncan, band instructor. Several voices of unusual natural beauty have been discovered by the faculty and will be heard on the Friday night program.

The enlarged faculty made possible among other things the training of the Montgomery Community Chorus, an adult organization, which will be combined with the college choir to form the massed chorus of 200 voices which will sing spirituals and excerpts from Coleridge Taylor's "Hiawatha." The members of this group are choristers and choir members of local colored churches who have worked untiringly with the director in mastering his new interpretations of the spirituals which will be heard for the first time in this section on the coming program.

Older of the two organizations is the college choir which has shown great versatility in its performance of the heavy work "The Messiah" at Christmas time without accompaniment, and several weeks ago rendered a program of spirituals. It is a flexible organization which has been divided into several parts and rendered concerts in two and more places in a single evening, each program being a creditable recognition. Some local organizations which have heard the music of the smaller choirs within a choir are the First Presbyterian Church, the First Baptist Church, the First Methodist Church, the Veterans of Spanish Wars, the Kiwanians, and the Rotarians.

New York Times
New York, N. Y.

SEASON IS CONCLUDED BY MARIAN ANDERSON

Contralto Heard by Capacity House in Carnegie Hall

MAY 16 1942

Marian Anderson, Negro contralto, brought her activities of the 1941-42 music season to a close last night with her third and final New York recital at Carnegie Hall. Like most of her appearances here, it attracted a capacity audience that remained applauding her long after the house lights had been turned up.

Her program included songs by Haydn, an aria by Handel from "Julius Caesar," a Schubert group, the aria of the Archangel from Franck's "Redemption," songs in English by Franz Mittler and Charles Griffes, and a concluding group of spirituals. Her encores included the old favorites, "Songs My Mother Taught Me," "Comin' Thru the Rye," and "Ave Maria."

The singer has been in better voice on previous occasions, for her forte tones last night were frequently driven in quality and afflicted with tremolo. But that did not alter the fact that she is an unfailingly impressive artist. She brought sincerity, distinction and imaginative insight to every work she sang, and in the quieter songs like the spiritual, "I'm going to tell God all my troubles," her vocalism was flawless.

MAY 16 1942

Franz Rupp was her excellent accompanist and on many occasions the singer insisted that he come out with her to share the applause.

R. P.

New York Age
New York, N. Y.

Muriel Rahn Gets Fulsome Praise Of Chicago Critics

MAY 16 1942

Muriel Rahn, brilliant young dramatic soprano from Harlem completely astounded Chicago music critics in her debut concert appearance at the tudebaker theatre in the Windy City Sunday afternoon, May 3. Miss Rahn could hardly believe her eyes the morn-

ing after her recital as she poured over the hundreds of delicate words of praise in the Chicago dailies written by top men of music, glorifying her beautiful voice.

Cecil Smith, ace music critic of the Chicago Tribune, generally considered to be most conservative in his appraisal of voices said, "Miss Rahn possesses one of the rarely beautiful voices of this generation. With an easy range of two octaves or more, it is superb in its concentrated intensity, yet radiantly full and round, and most blandishing in texture."

Herman Devries, of The Chicago Herald-American was just as effusive. Said he, "Once in a lifetime there emerges among the multitude of voices trained and heard, one that is outstanding in its perfection. Such a one uriel Rahn, Negro dramatic soprano revealed to us in her recital at the Studebaker theatre."

MAY 16 1942

Pretty much the same sentiment was expressed by Claudia Cassidy in The Chicago Sun. 'Once in a while," said she "the routine of debut performance is interrupted by the arrival of an exciing talent. That happened at the Studebaker Sunday when Muriel Rahn, an attractive young Negro stepped out to sing in a magnificentiy dramatic soprano which has range, brilliance and the vividness of coloring that makes a voice spectacular." But perhaps the greatest tribute of all was paid by C. J. Bulliet of The Chicago Daily News who dared to mention Miss Rahn in the same breath with the great Anderson. "Without the elemental force of Marian Anderson," said Mr. B., "Muriel Rahn has a whole lot of the magnetic quality of the greatest songstress of their race."

Birmingham, Ala., Age-Herald
May 7, 1942

NEGROES TO HEAR CITY SYMPHONY

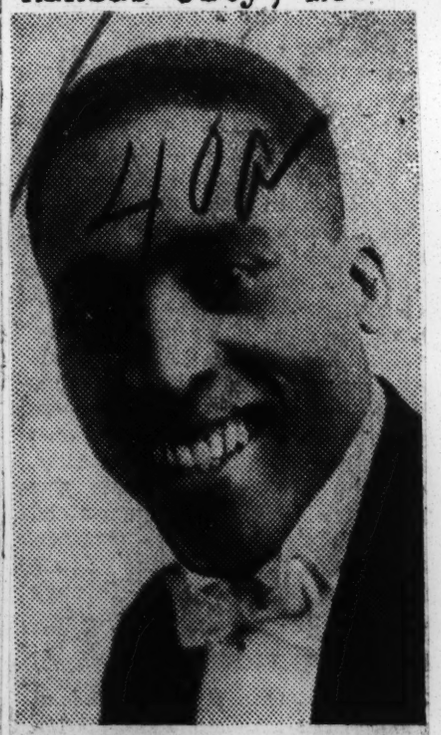
Concert Scheduled For May 14 To Pioneer New Cultural Era

In its first appearance before an all-Negro audience, the Birmingham Symphony Orchestra will be heard at 8:30 p.m. Thursday, May 24, at the Birmingham Municipal Auditorium.

The orchestra, conducted by Dorsey Whittington, within the past 10 years has earned a place unparalleled in music appeal in Birmingham. With a personnel recruited from native musicians and comprising the full symphonic instrumentation, it has offered programs of wide appeal to Birmingham residents and visitors throughout the state.

The event will pioneer a new era of cultural development in the city. The City Federation of Negro Women's Clubs is sponsoring the concert. Organizations supporting them directly are the Birmingham Y. M. C. A., non-federated and independent clubs, and the industrial Y. M. C. A.'s of Acipco, Stockham, Perfection Mattress Company and the Dickey W. S. Clay Manufacturing Company.

Kansas City Call
Kansas City, Mo.



MAY 8 - 1942

COMPOSER—Bob Hamilton, student in the school of music of the University of Wichita, who has composed a new war song called "America, Let's Go!"

Writes War Song

America soon will be singing a new war song called "America, Let's Go!" It is the composition of Bob Hamilton of Wichita, Kas., who wrote both the words and the music.

The dean of the school of music at the University of Wichita where Hamilton is a student said that the new song is one of the best war songs ever written.

Hamilton introduced the song at a patriotic pageant, "Revel of the Seasons," produced in Wichita on April 25 by Mrs. Ada Crogman Franklin, under the auspices of the Book Lovers club. Hamilton played the part of "Uncle Sam" in the pageant.

MAY 8 - 1942

The words of this stirring patriotic song are:

AMERICA! LET'S GO!

America the battle is raging
War clouds hang low;
Hear the cries of the dying,
Will you not go.
The enemy's filled with false ardor
Remember Pearl Harbor!
Don't delay, buy your stamps and bonds today.
We're heading for the fray.

Hurrah! Hurrah! here they come
Blow your bugle, beat your drum.

MAY 8 - 1942

The planes are roaring by.
Old Glory clears the sky.
Submarines are heaving ho!
The navy blue and khaki, too, down to a man,
We'll put our flag up in Japan.
Now that we have to fight,
We'll show the world our might.
America! Let's go.

Constitution
Atlanta, Georgia

MY DAY: Place of Art In the War

MAY 12 1942

By Eleanor Roosevelt.

NEW YORK CITY, Monday—I heard four young American artists last night, Mr. Maurice Wilk, violinist; Miss Virginia Lewis, mezzo-soprano; Mr. Emanuel Vardi, viola, and Miss Vivian Rivkin, pianist, in a concert at Town Hall, arranged and conducted by Mr. Dean Dixon with the New York Chamber Orchestra.

All the artists were excellent and the program was delightful. We should be thankful that, in our country, we can still give young artists an opportunity to be heard. The arts are the one avenue not blocked by the hate which comes with war. I think we should give every art expression our support whenever we possibly can.

MAY 12 1942

The weather the last two days has been perfectly delightful. The voices of the children playing in Washington Square float in our windows to add a pleasant background to our thoughts.

Yesterday was pleasant for many reasons besides the weather. Elliott and his wife, and Franklin Jr. spent many hours of the day with me and we were able to catch up on months of separation.

We listened to Mr. Winston Churchill's speech. One hopes that his solemn warning to the Germans against the use of gas in Russia will have an effect, for to add this horror to the horrors that aerial warfare has already brought would be sad indeed.

To enter and leave our ports today is a dangerous proceeding. We citizens along the seacoasts should be deeply grateful for the safety which the air patrols bring us. The blimps and the small patrol planes sight many a submarine. One by one, as they pick them off, it is safer for the ships to go in and out and there is less likelihood that our coast towns will wake up to find themselves being shelled.

MAY 12 1942

This morning I looked at the photograph of the new air raid warden's coverall, as shown in the newspapers, and it certainly seems practical and easy to identify. I still pray that we shall not be put to the test of a severe air raid, and yet I am sure that if the day comes, we shall take it calmly.

I have two appointments here this morning and must do one or two errands. Then I speak at the forum on "The Future World Order." My belief in forums grows stronger every day. I think they should be carried on whenever even a few people can get together regularly to discuss questions which weigh on their minds.

Daily World
Atlanta, Georgia

Handy Reveals Hidden Ambition

MAY 18 1942

NEW YORK—(ANP)—W. C. Handy, known to music lovers everywhere for his classic "St. Louis Blues," revealed recently that he had always had a deep desire to write sacred music. This disclosure was made in connection with the announcement that Handy Publishing company will soon release Lillian Evanti's arrangement of the 23rd Psalm, and that the firm would like other selections in the same category.

MAY 18 1942

Handy, interested in building up a catalogue of spirituals and sacred works arranged by Negro musicians, declares this work will be a means of realizing a life ambition.

40a-1942

Lucius Made a Career Being Lucky

By Adrian Spies

When Tin Pan Alley decides that a band leader is washed up, it takes all the sweet-talking swagger of a Lucky Millinder to crawl out from under the hard finger of the trade.

Four years ago Lucky was a broken has-been who couldn't get a job playing for a Lenox Avenue fish fry. Now his band is featured nightly at the Savoy Ballroom, spring-board for most Negro outfits. His come-back story is only part of the fabulous pattern of Lucky's life.

The name was Lucius Millinder when he was a lippy 15-year-old growing up with the gin mills and new swing music of Chicago's gangster era. Stage-crazy and cocky, he had bulldozed night club owners into letting him produce bizarre floor shows. Lucius promoted the idea around town that he was a veteran Broadway boy, and one night the word went out that Ralph Capone wanted him.

Capone's gentlemen were having a little quiet trouble with the Chicago police, and it was suggested that the boys stay home in nearby Cicero. Someone had heard that Lucius was the son of a millionaire New York showman. That was sufficient recommendation for the Capones. They signed him as creator, producer and manager of a private club for the gang.

"Well I gave them a real show," he said, "and things were so good that society folks from Chicago came over. Such delegations made the mob unhappy—they preferred the Chicago police."

Meanwhile "the boy from New York" mingled with the boys and occasionally called his boss "Albert." With a better education than most of them, he played the stupid jester. A member of the inner circle rubbed his back during a dice game, won, tossed him $500 and called him lucky. Lucius, who knew a good thing, became "Lucky." Later the band leader took sick and Lucky asked for his job. But a Capone lieutenant said gently:

"That ain't honest, Lucky."

When Al Capone heard about his luck-piece's musical tastes, he bought him the band. Lucky didn't know a note of music—it's questionable how many he knows today—but he was a showman. He waved a long baton, smiled and left the playing to the musicians. The bands made money and he bought five of them until one was good enough for a high-priced tour of France.

"In Paris it was embarrassing not to know a little music. I took lessons across the street from our hotel. Those Frenchmen thought that I was terrific."

Back in America, Lucky went into the the money at the Cotton Club and pieced together a band that was a forerunner of

Lucky Millinder

the high-riding swing days of the late thirties. Such musicians as John Kirby, Billy Kyle, and O'Neill Spencer were a solid background for his own jaunty showmanship.

"But it all came too fast, and I went into a stupor. I found myself going in for culturist arts, buying dogs with diamonds in their eyes, and chartering a plane to fly around America non-stop."

After having missed bookings and rehearsals during a coast-to-coast party spree, he woke up one day and found that the trade had practically blacklisted him. Then came a humble four-year trek to bookers and agents. The original band fell away, but Lucky borrowed thousands of dollars to keep some sort of a group together. Sometimes they were taken on as extra-nighters at the Savoy, often they played for almost nothing in tank-town halls.

"One day I discovered that this Lucky Millinder was a character. I made him a big talker who was always good for a laugh."

In character, he became a buffoonish court-jester for Moe Gale, owner of the Savoy and boss of most Negro entertainers. It was like the old days in Cicero and Gale, who enjoys being labeled The Great White Father of Harlem, finally signed Lucky's band.

That ended the exile. He bought talent away from other bands, got his swallows' tail coat and came home with his own sophisticated brand of heigh-de-ho.

"I'm living again and playing music. And the only ones who know how I did it are a couple of close-working partners named Lucky and Lucius."

---

approach.

Mr. Di[illegible] began with Mozart's "Marriage of Figaro" overture, and his program ended with Schubert's Unfinished symphony and Enesco's First Rumanian rhapsody, giving him ample opportunity to show many facets of his talent.

DEAN DIXON GIVES STADIUM PROGRAM

Young Negro Conductor Directs Philharmonic-Symphony, Offering Two Novelties

By HOWARD TAUBMAN

Dean Dixon, young Negro conductor, returned last night to the Lewisohn Stadium, where he conducted once last year. He was to have had two concerts with the New York Philharmonic-Symphony this season, but one earlier this week robbed him of his first date. He made the most of his chance last night, conducting with the energy and decisiveness of a young musician who knows what he is driving at. The salient quality of his conducting is its vigor, if one may judge from one concert. And that is a useful quality for a young conductor to own.

Into his one program Mr. Dixon crowded two novelties. The first was a symphony by Aram Khatchaturian, Soviet composer, who was born in Tiflis and is now president of the Moscow Union of Composers. The other was a Suite for Strings by Jean Stor, Negro composer, who was born in Durham, N. C., in 1890 and who was at the Stadium to hear his own work.

The Khatchaturian symphony abounds in simple, folklike themes. Some may be Armenian and Uzbek folksongs which the composer has employed in his works. The thematic material is engaging, and the working out has thrust and energy, placing much reliance on strongly marked rhythms. But the work is too long for its content; it has not enough variety. There is no gainsaying its verve, but too much of a good thing palls.

Mr. Stor seems to have done a little of everything: play writing, acting, directing, law, playing the organ, leading a choir, singing, teaching. His suite is his Opus 54 and was written in 1941. It follows good models and is earnest in its

---

Leadbetter to Lead Cavalcade of Song

NEW YORK— Huddie (Leadbelly) Leadbeter, Joshua White, Brownie McGhee, Sam Gary and Sonny Terry, blind harmonica player, will be among the internationally known stars who will participate in the third annual "Cavalcade of American Folk Music," to be presented on Friday night at Town Hall, arranged by Earl Robinson.

Others to participate on the program are Libby Holman, the Almanac Singers, Burl Ives, Woody Guthrie, Ridhard Dyer-Bennett, Liu Lang Mo, Chinese army song leader; Bart Van der Schelling, Dutch singer, and a jazz band directed by Art Hodges.

Composed of Three Parts

Three parts make up the concert: Fighting songs of early American history; folk and work songs of the country's growth, and songs of participation in the current war by the United States and nations.

The program, under the auspices of the Negro Publication Society, includes folk songs, spirituals and blues woven together in dramatic commentary by Millard Lampell.

Jewish Actress Praises Robeson

By Chatwood Hall

Louibyshev, U.S.S.R. (ANP) — Having heard of the outstanding role being played by Paul Robeson in the progressive anti-fascist movement in America, the well known Jewish actress, Clara Young, in a special interview this week, declared:

"I send the great Negro artist, Robeson, my heartiest greetings for his manful, courageous, and sincere activity in America in the general struggle against reaction and fascism. All the great Negro artists, such as Marian Anderson, Roland Hayes, Caterina Jarboro and others, should follow Robeson's example and give themselves wholeheartedly to the fight against the deadly fascist danger, and further arouse their people to the mortal danger of fascism."

Clara Young was reared in America and like the above mentioned Negro artists, has appeared in all the leading cities of Europe and America during her career. She has settled down in Russia and is active in theatrical circles.

Chicago Defender
Chicago, Illinois

Critic Deplores Lack Of Attendance At Festival

By GRACE W. TOMPKINS

Observing the meagre attendance at the third annual American music festival held Sunday afternoon in Soldier Field, one becomes more and more appalled at the Negro's lack of interest in things created and sponsored by Negroes.

The talent presented on the program was of the finest and the price of admission was no more than the admission price to neighborhood theatres. Yet, the vast expanse of empty seats was overwhelming. Such a situation naturally poses the question "WHY?"

Was it the heat? The boulevards were lined with people walking and loitering as usual; the tennis courts were filled with players; and Soldier Field was far cooler than either boulevard or tennis court. Was it some special taste in entertainment? For the opera goer and classic devotee there was the Chicago Negro Opera company whose excerpts from Aida with Shelby Nichols as King, Napoleon Reed as Rhadames, William Franklin as Amonasro, and Thelma Waide Brown as Aida, was comparable with any major opera group in America.

There was Muriel Rahn, celebrated young soprano, whose first concert in Chicago was greeted with the same apathy as the festival, but whose glorious voice is making history, singing Rachmaninoff's Billowy Harvest Fields, Dich theire Halle, from Tannhauser, and Greig's Ich Liebe Dich. Frankie Fambro, Chicago's own product, sang Pace, Pace, Mio Dio and, for the lover of folk music, It's Real.

Also, for those whose tastes favor the folk motive, the Metropolitan Community church choir sang several spirituals as did the Spirit of America choir under the direction of Luschaa Allen. Young Robert McFerrin, who is destined for a meteoric rise in the concert field sang William Grant Still's Plain Chant for Americans and surely merited the enthusiastic interest of our entire Negro population in offering a significant composition of one of America's foremost Negro composers.

Canada Lee of Native Son fame, as his richly resonant voice soared out over empty seats in the stirring words of Roscoe Conkling Simmons' I Am an American, must have wondered, "Where are the American Negroes this afternoon?"

For the swing enthusiast there was Marl Young and his orchestra, and Eddie South, "The Dark Angel of the Violin," known wherever music is played. And the patriotic note: the honorable Edward J. Kelly, mayor of this great metropolis said in his address:

"The war we fight today is a fight for the freedom of all mankind. We are not fighting to save ourselves, our luxuries, our comforts, our fortunes or our business. We fight to save America. The victory we seek, and the peace we seek, has no monopoly by any class, creed or color. Right here in Chicago the blood of sixty-two dialects flows in the veins of this great city. And that blood is all flowing in one direction—toward the goal of victory for the united nations!

"The blood of those sixty-two nationalities is flowing from hearts that beat with the same firm unity and loyalty, the same courage and determination to work and fight—and win. This war knows no nationality. It knows no Poles, no Germans, no Italians or Irish. It knows no Jews, Negroes or Protestants. It knows only 130 million people who are all Americans—out to win an all American victory!

"You people assembled here today know the meaning of freedom in the fullest sense of the word. You have seen the days of sweatshops—child labor and slave wages. And you have seen too the progress of our country from the bygone days when a man was regarded as a machine—his blood forced out of him in inhuman toil and inhuman hours. But all that is past! And we intend to keep it past. No Hitler or army of Hitlers will ever subject us to the yoke of slavery!"

The Navy band under the direction of Bandmaster Norton played while two companies of Negro recruits from the Great Lakes Naval Training station paraded, arrayed in spotless white, their faces shining with a new grim purpose. The Metropolitan choir sang "The Old Flag Never Touched the Ground,"

and the audience sang The Star Spangled Banner.

Yet, the solidarity of front one would expect at such a demonstration was conspicuous by its absence.

Perhaps in the near future the Negro in Chicago will realize that they number 280,000. And 280,000 people of any racial group form a big wedge to make an opening for the real democracy of which we talk so much!

Sissle Ends Record New York Stand; Will Tour Army Camps With Band

NEW YORK CITY, July 9.—Having set an all-time record run for any name band at one stand, Noble Sissle will terminate his engagement at Billy Rose's Diamond Horseshoe at the Paramount hotel in this city, sometime during the month of July.

Sissle's band inaugurated the opening of the popular spot on December 25, 1938, which brings his engagement to three and one-half years. During that time, more than 1,000,000 people have enjoyed the sophisticated style of the maestro.

In addition to his musical duties while in the metropolitan area, Sissle has done much from a standpoint of community service. He is a member of the board of directors of the USO Camp Shows. Up to the present time, he has produced four successful units which have toured army camps.

Through the William Morris Agency, Sissle has arranged for a trans-continental tour with his band and an excellent revue. The unit will be featured in all the major theaters in key cities, and will make personal appearances at camps in those areas.

New York Times
New York, N. Y.
[From Late Editions of Yesterday's TIMES.]

MARIAN ANDERSON HEARD AT STADIUM

Capacity Audience Demands Encores After Philharmonic Completes Program

By HOWARD TAUBMAN

In the Summer of 1935 a young Negro girl won a prize and received a debut appearance at the Lewisohn Stadium before an audience of modest size. But when Marian Anderson returns for a Lewisohn Stadium concert these days the only limit to the audience is the seating and standing capacity of the amphitheatre. Last night the Stadium was jammed. A half hour before concert time the 25 and 50 cent tickets were gone, and hundreds were turned away.

Though Efrem Kurtz, who was leading the New York Philharmonic-Symphony Orchestra for the first time this season, had pieced together a lively program, and though the orchestra played as well as it has this Summer, the crowd was intent on Miss Anderson. She sang three arias in the body of the program, and at the end no one moved to go home.

Miss Anderson sang two encores with orchestra, and still the audience shouted, "More, more!" Some were specific; they kept calling for "Ave Maria," an Anderson specialty. The orchestra men left the stage, the piano was moved to the center, Franz Rupp took over as accompanist, and the concert went on.

The arias were "Pleurez, mes yeux" from Massenet's "Le Cid," Handel's "Ombra mai fu" and "O Don fatale" from Verdi's "Don Carlos." Miss Anderson sang these arias with the plenitude of voice and the depth of emotion that are characteristic of her finest work. One would guess that her magnificent voice might cope successfully with the Stadium spaces without benefit of amplification. The public address system gave it an overpowering amplitude. But this mechanical enlargement of the voice could not diminish the anguish and compassion of her singing of the encore, "Sometimes I Feel Like a Motherless Child."

Mr. Kurtz's handling of the orchestra was spick and span. His conducting has vitality, especially in its rhythmic punch. He likes big climaxes, but they are permissible in the Stadium. He directed Rossini's "Semiramide" Overture, the Symphony No. 1 of the young Soviet composer, Tikhon Khrennikoff; a dance by Delius and a Brazilian dance by Fernandez, which built up to a wild close. Khrennikoff's symphony is crisp music with a modern tang; the voices of his contemporaries, Shostakovich and Prokofieff, are not far off. But the composer writes with a sure hand, and Mr. Kurtz knew how to make the music sound.

But who remembered Khrennikoff at the end of the long evening? Had not Miss Anderson ended her encores with "Ave Maria"?

40b-1942
The Daily Worker
New York, N. Y.

Mama...

MAR 1 - 1942

A Poem by

Bobbie Patrick

BOBBIE PATRICK

Most times I never think of you, Mama,
Yet never will I forget you.
It's been twenty years since you died.

I remember a lot of things about you:
The stories you used to tell me,
The many times you whipped me and I
Thought you were mean and unjust.
I also recall the silences that made me
Feel so alone, when you refused to speak to me
After some misdeed.

MAR 1 - 1942

But then, Mama, there was joy and much fun, too.
The Sundays come to my mind as I write—the Sundays
That my school beaus and friends were always welcomed,
And we sat around eating cake and drinking
Fruit-punch, as we listened to you sing
(And Papa pumped the new player-piano!)

40

O Mama. my memory now is at fault—
There is so much I would like to remember and
There is so much I have forgot.
I am a grown woman now, yet as I think back
I feel quite like a child. MAR 1 - 1942
Often when I am most alone and feel the want
Of a cheerful word and a comforting breast,
I lay my head for peace on your memory.

Journal and Guide
Norfolk, Virginia

Doctor of Philosophy

By LANGSTON HUGHES

MAR 7 - 194

He never was a silly little boy
Who whispered in the class or threw spit-balls,
Or pulled the hair of silly little girls,
Or disobeyed in any way the laws
That made the school a place of decent order
Where books were read and sums were proven true
And paper maps that showed the land and water
Were held up as the real wide world to you.
Always, he kept his eyes upon his books:
But now that he has grown to be a man
He is surprised that everywhere he looks
Life rolls in waves he cannot understand—
And all the human world is vast and strange,
And quite beyond his Ph.D.'s small range.

40b

MAR 7 - 1942

Globe and
Independent
Nashville, Tenn.

THE NEGRO PRESS

A Contribution to National Negro Newspaper Week

MAR 6 - 1942

(By William Henry Huff for ANP)

The press has been the saving grace,
No matter what is thought,
Of that advancement of the race
The present age has brought.
Ah, it has fought with might and main
And at terrific cost
A fight that was against the grain
That all might not be lost.

MAR 6 - 1942

40b

Now let's salute our noble press,
A godsend it has been;
This I know you will confess—
Give it a bouquet then.
Without the press, where would we be?
The God of heaven knows;
I say in all sincerity
Let's give our press a rose.

MAR 6 - 1942

COURIER VERSE

Pittsburgh Courier

(Note—Mrs. Cox was born in Canada. She is married, has two children and lives in New York City. Mr. Hoffman is a corporal in the 394th Quartermaster Battalion.—Ed.)

Pittsburgh Pa.

APART

MAR 21 1942

Apart . . when death would sweeter be
Than separated thus from thee,
And in my heart a song has sprung
As mournful as the lark has sung.

These trees . . lovely as they are,
And green hills I can see afar,
But make me wish that you were near
To see and feel the beauty here.

These laughing brooks (I love them still)
That carry music for the soul;
And wind o'er moss and rocks until
They join the ocean's endless roll.

40b

Could we in union tred these ways
To linger in each wooded place;
And at the sunset mutely gaze
Could I but see your face.

Now oft I turn and call your name,
And wait to hear the gracely step—
But reality always brings the pain,
For loneliness and I have met.

MAR 21 1942

JESSIE M. COX.

THEM THERE EYES

In your big brown eyes, I see things
Strange and far. Sunny hills and red lips laughing,
Bare brown feet and lilting song.
Firelight gleaming, pulses throbbing,
Silver-toned the sweet guitar.
See! I am a dark-skinned lover,
Dancing there amidst the throng.

CORP. ERNEST E. HOFFMAN.

Kansas City, Mo.

This Puzzles Me

OCT 17 1941

By LANGSTON HUGHES

They think we're simple children:
Watermelon in the sun,
Shooting dice and shouting,
Always having fun.
They think we're simple children,
Grown up never be—
But other simple children
Seem simpler than we.
Other simple children
Play with bombs for toys,
Kill and slaughter every day,
Make a frightful noise,
Strew the world with misery,
Stain the earth with blood,
Slay and main each other
And evidently think it good—
For when we dark-skinned children
Try to search for right and light
These other simple children
Think it isn't right—
Unless it's white.
Talmadge down in Georgia,
Dies in Washington
Seems to feel that all we need
Is melon in the sun.
They think we're simple children—
Simpler than they—
But why they think it is a puzzle
When you see the world today.

OCT 17

Knox Negro Poetess Wins Recognition For Compositions

APR 17 1942

Knoxville's first Negro woman writer has been accorded recognition in two recently published volumes of verse.

The writer is Mrs. Ruth Valeria Cobb Brice, 106 South Georgia Avenue, who writes under the pen name of Rachel Jane McKinney, and is the first local woman of her race to achieve prominence in the writing field.

MRS. BRICE

Two of her poems appear in the anthology, "1941 Poets of America", under the titles of "My Wish" and "Our Fervent Prayer". Three of her compositions are also published in the recently released "Lyrics for Song Hits".

One of her poems published in August last year in "The Book of Modern Poetry" was republished this spring in "The American Hobbyist", a national magazine and the official publication of the Hobby Guild of America in New York.

APR 17 1942

She was one of the few Tennesseans elected to the Hobby Hall of Fame for outstanding achievement. Her prize-winning poem, "Our Fervent Prayer", appears below:

Dear God, Thou knowest what is best;
We realize that everyone,
The high and low, has failed the test,
But oh, dear God, Thy will be done!

Our errors are as numberless
As grains of sand upon the shore,
But please, forgive our sinfulness,
And hear our prayer just once more!

We need Thy strength to keep us clad!
Have mercy! Smile on us to-day!
Our hearts are heavy and so sad—
There is no time left for delay!

We ask for strength to lay aside
Our greediness and all discord;
Help us to take Thee as our guide—
We ask this in Thy name, dear Lord!

Knox Negro Poetess Wins Recognition For Compositions

Knoxville's first Negro woman writer has been accorded recognition in two recently published volumes of verse.

The writer is Mrs. Ruth Valeria Cobb Brice, 106 South Georgia Avenue, who writes under the pen name of Rachel Jane McKinney, and is the first local woman of her race to achieve prominence in the writing field.

MRS. BRICE

Two of her poems appear in the anthology, "1941 Poets of America", under the titles of "My Wish" and "Our Fervent Prayer". Three of her compositions are also published in the recently released "Lyrics for Song Hits".

One of her poems published in August last year in "The Book of Modern Poetry" was republished this spring in "The American Hobbyist", a national magazine and the official publication of the Hobby Guild of America in New York.

She was one of the few Tennesseans elected to the Hobby Hall of Fame for outstanding achievement. Her prize-winning poem, "Our Fervent Prayer", appears below:

Dear God, Thou knowest what is best;
We realize that everyone,
The high and low, has failed the test,
But oh, dear God, Thy will be done!

Our errors are as numberless
As grains of sand upon the shore,
But please, forgive our sinfulness,
And hear our prayer just once more!

We need Thy strength to keep us clad!
Have mercy! Smile on us to-day!
Our hearts are heavy and so sad—
There is no time left for delay!

We ask for strength to lay aside
Our greediness and all discord;
Help us to take Thee as our guide—
We ask this in Thy name, dear Lord!

April 17, 1942

Knox Negro Poetess Wins Recognition For Compositions

Chicago Defender
Chicago, Illinois

Knoxville's first Negro woman writer has been accorded recognition in two recently published volumes of verse.

The writer is Mrs. Ruth Valeria Cobb Brice, 106 South Georgia Avenue, who writes under the pen name of Rachel Jane McKinney, and is the first local woman of her race to achieve prominence in the writing field.

MRS. BRICE

Two of her poems appear in the anthology, "1941 Poets of America", under the titles of "My Wish" and "Our Fervent Prayer". Three of her compositions are also published in the recently released "Lyrics for Song Hits".

One of her poems published in August last year in "The Book of Modern Poetry" was republished this spring in "The American Hobbyist", a national magazine and the official publication of the Hobby Guild of America in New York.

She was one of the few Tennesseans elected to the Hobby Hall of Fame for outstanding achievement. Her prize-winning poem, "Our Fervent Prayer", appears below:

Dear God, Thou knowest what is best;
We realize that everyone,
The high and low, has failed the test,
But oh, dear God, Thy will be done!

Our errors are as numberless
As grains of sand upon the shore,
But please, forgive our sinfulness,
And hear our prayer just once more!

We need Thy strength to keep us clad!
Have mercy! Smile on us to-day!
Our hearts are heavy and so sad—
There is no time left for delay!

We ask for strength to lay aside
Our greediness and all discord;
Help us to take Thee as our guide—
We ask this in Thy name, dear Lord!

Chicago Defender
Chicago, Illinois

LIGHTS AND SHADOWS

A Little Bit of Everything

THE BURIAL OF HERNANDO De SOTO

Purple twilight shade deepened
O'er the Mississippi river,
As a canoe loaded
With hardened Spanish adventurers
Lowered a coarse, cloth shroud
Into the depths below,
Containing the body of their leader,
Hernando De Soto, the explorer.

MAY 16 1942

Such was the end
Of the conqueror of Peru,
Who at the last,
Died as he had lived.
In the year 1542 A.D.,
A delusioned wanderer;
Hungry, sick and spent,
Totally and spiritually depraved.

The tyrranical king of Spain
Was enjoying life in splendid
At the royal court,
Surrounded by splendid and luxury;
Indifferent to the fate
Of the bold, blind soldier, De Soto,
Whose feverish quest for gold,
Had ended in stark tragedy.

Mourned by but few,
Unheralded and unsung,
He who set out to conquer
The "Redskin,"
And wrest from them,
Their rich domains,
Had in due time been overtaken,
By a most deplorable end.

The vain lust for gold
That led poor Hernando De Soto,
To champion the "Inquisition,"
And wield the sword in foreign lands,
In the unscrupulous interests,
Of Spanish imperialistic expansion,
Had at last been cut down
By God Almighty's Hand.

A hero to some minds
But to Christians, a tyrant's scourge,
De Soto, in death met that end
Befitting men of his character.
Hernando De Soto was buried,
In the inky fish-infested depths,
Of the river bed,
Of the Father of Waters.

—WM. MALET CARPENTER.

Chicago Defender
Chicago, Illinois

TRIBUTE TO SERGEANT FOSTER

There's a tombstone in the graveyard on a little plot of ground
Where the soil has just been broken, where a wreath has just been hung
And cold beneath the puckered earth a soldier may be found
For whom the call of taps has blown, for whom the chapel bells have rung.

MAY 16 1942

All too soon life's thoughtless hatreds gave him discharge here below,
For he longed to serve his country, on the battlefield to die;
He was cheated of the glory of advancing on the foe,
And in haste the Great Commander has recalled him to the sky.

Perhaps no fitting epitaph is carved upon his stone,
But there lies Sergeant Foster, in his country's service, slain;
In the Valley of the Shadow he shall never walk alone,
The Lord will one day show us that he did not die in vain.

—ARTHUR GLENN McLENDON.

Chicago Defender
Chicago, Illinois

THE COLORED SOLDIER

They shouldn't ask his race nor church,
His color nor his creed—,
'Should only ask if he will serve
His country in its need.

MAY 16 1942

They shouldn't seek to check his blood
To see if it is "blue"—,
'Should only ask if he will fight
And to his flag be true.

They shouldn't ask him of his birth,
Nor of his rank nor station—,
'Should only ask if he will do
His bit to save the nation.

MAY 16 1942

For, black or white, a man's a man
If he keeps ideals true;
His skin won't matter if his heart
Is red and white and blue.

—RAY MURRAY.

40b-1942
The Daily Worker
New York, N. Y.

I'm on the March....

A Poem

By Bobbie Patrick

JUN 21 1942

Bobbie Patrick

I.

I got out of the kitchen—slung out the mops—
Threw away my dishpan and stopped mending socks—
I'm doing my part to win this war,
Fighting for the victory Dorie Miller fought for;
The world is going to stop, look and listen to what I say,
For the Negro woman is on the march today.

II.

Woman, woman—
You can't do my work; JUN 21 1942
Come a cold, cold day,
You'll be the one to shirk.

Man, oh man,
You've got me wrong.
I rivet and weld
The whole day long.

406 JUN 21 1942

III.

I'm working with every race, color and creed,
I'm the mother, sister, wife of every inspired Negro deed.
People forget, when they make their speeches,
That my sacrifice to the whole world reaches.
Always I've been hushed—no one heeded my call—
Now I, a Negro woman, am marching with them all.

Peoples Voice
New York, N. Y.

'For My People' And Its Author

NOV 14 1942

Birmingham born Margaret Walker is the first Negro to have a volume of verse published in the Yale Series of Younger Poets. In next week's issue *PV* will publish a full length poem from the volume —one which Editor Adam Powell regards as being most outstanding.

Miss Walker was graduated from Northwestern University in 1935, took her MA at the University of Iowa in 1940. Later she became professor of English at Livingstone College, Salisbury, NC. She is at present a member of the Department of English in West Virginia State College.

NOV 14 1942

The volume of verse entitled *For My People* has been highly praised by Stephen Vincent Benet, editor of the Yale series.

Pittsburgh Courier
Pittsburgh, PA.

HELL ON EARTH!

By TECHNICAL SGT. HAZEL BROWN

We're somewhere in Australia where the sun is like a curse,
And each long day is followed by another slightly worse;
Where the brick red dust blows thicker than the shifting desert sand,
And all men dream and wish for a cool and greener land.

AUG 29 1942

We're somewhere in Australia where a woman's never seen;
Where the sky is never cloudy and the grass is never green;
Where the dingoes nightly howling robs a man of blessed sleep;
Where there isn't any whisky and the beer is never cheap.

Somewhere in Australia where the nights were made for love;
Where the moon is like a searchlight and the Southern Cross above
Sparkles like a diamond cluster in the balmy tropic night.
It's a shameless waste of beauty and there's not a girl in sight.

AUG 29 1942

Somewhere in Australia where the mail is always late,
And a Christmas card in April is considered up to date,
Where we never have a pay day and we never have a cent,
But we never miss the money because we never get it spent.

Somewhere in Australia where the ants and lizards play,
And a hundred fresh mosquitos replace each one you slay.
So take me back to Frisco—let me hear the Mission Bell,
For this God-forsaken outpost is a substitute for Hell.

AUG 29 1942

Globe and Independent
Nashville, Tenn.

OUR INFERNAL UNCLE TOMS

By William Henry Huff

I've often said, but I must say again
The Uncle Toms with crooked knees
must go;
They make my stomach sick, they give
me pain.
How can they be so dirty, mean and
low?
When all is said and done
They put themselves upon the shelves
And think of number one.

AUG 29 1942

406

Jackson, Miss., News
July 7, 1942

Noted Negroes Laud Composition Of State Writer

The widely-known poem, "I Am A Negro" by Anselm J. Finch, popular negro writer of the state, received new praise from three negroes of note this week. One statement came from Dr. Mary McLeod Bethune of the Bethune-Cookman College in Florida, and head of the division of negro affairs of the NYA in Washington. Dr. Bethune has on several occasions been referred to as America's most outstanding negro woman. Of Finch's poem Dr. Bethune wrote this week: "It is well done and tells a story we are proud of. I hope it will receive wide publicity."

From President W. J. Hale, head of the Tennessee A. I. State College, Nashville, came: "Allow me to congratulate you on your splendid poem, 'I Am A Negro.' We are pleased to have a copy."

Hilda V. Grayson, field representative of the Association for the Study of Negro Life and History, with offices in Washington, released this week: "Please accept my sincere congratulations for your fine contribution to poetry, and for the way you have voiced the feelings of millions of your race in your poem 'I Am A Negro.' You have penned for us what we have long thought and felt; yet not knowing how to express ourselves, our story has been silent; our song unsung.

'You have my best wishes for continued success and may the sincere strivings of the negro in his present crisis motivate you to peak out for us again."

Peoples Voice
New York, N. Y.

"FOR MY PEOPLE" By Margaret Walker

406

NOV. 21 1942

(Reprinted from the book of poems by Miss Walker by permission of the author and the Yale University Press.)

For my people everywhere singing their slave songs repeatedly: their dirges and their ditties and their blues and jubilees, praying their prayers nightly to an unknown god, bending their knees humbly to an unseen power;

For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing, ironing, cooking, scrubbing, sewing, mending, hoeing, plowing, digging, planting, pruning, patching, dragging along; never gaining, never reaping, never knowing, and never understanding;

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching and doctor and jail and soldier and school and mama and cooking and playhouse and concert and store and hair and Miss Choomby and company;

For the cramped bewildered years we went to school to learn to know the reasons why and the answers to and the people who and the places where and the days when, in memory of the bitter hours when we discovered we were black and poor and small and different and nobody cared and nobody wondered and nobody understood;

For the boys and girls who grew in spite of these things to be man and woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their playmates and bear children and then die of consumption and anemia and lynching;

For my people thronging 47th Street in Chicago and Lenox Avenue in New York and Rampart Street in New Orleans, lost disinherited, dispossessed and happy people filling the cabarets and taverns and other people's pockets needing bread and shoes and milk and land and money and something—something all our own;

For my people walking blindly spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory - craving l e e c h e s, preyed on by facile force of state and fad and novelty, by false prophet and holy believer;

For my people standing staring trying to fashion a better way from confusion, from hypocrisy and misunderstanding, trying to fashion a world that will hold all the people, all the faces, all the Adams and Eves and their countless generations;

Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear. Let a race of men now rise and take control.

40b-1942
Afro-American
Baltimore, Md.

Dorie Miller

Not trained to be a killer
Was dusky Dorie Miller,
Yet fearlessly he lingered there,
And manned a gun into the air.
The strange new weapon in his clutch
Was true unto his finger's touch—
There was a challenge in his eyes
As he sent death into the skies—
For Dorie was a gallant lad,
Though as a mess attendant clad.

Perhaps his dying Captain said
As he lay there among the dead—
"'Twas nobly done my valiant son,
A victory your race has won!
You are a fighter fine and true,
You've shown the world what you can do."
And then perhaps he sighed a sigh,
As dauntless Dorie made reply—
"Yes my Captain, we can do
The duties of a sailor true,
For there are many such as I,
Though jimcrow regulations pass us by.
We can surpass at any task,
An honest chance is all we ask.
Yon waving Red-and White-and Blue,
Is our spangled banner too!"

J. FARLEY RAGLAND
Lawrenceville, Va.

Chicago Bee
Chicago, Illinois

Crusader

SEP 20 1942

(To Editor Olive Diggs)

By WILLIAM HENRY HUFF

Stick to your guns, stand up for right
No matter who it may offend;
Show pointed teeth, stay in the fight,
Know ye, no halt, retreat or end.
Should you go down for right and truth
Then you will quickly rise again;
Your fight is for our tender youth,
Such course has never been in vain.
Let not their threat'nings turn you back
That way you whip them to their knees;
Don't let them scare you off the track
By ugly threats like these!

SEP 20 1942

Washington Post
Washington, D. C.

SUNDAY EVENING IN HARLEM

Sweet cups of laughter burst from umber faces
And flares of cloth recall the parakeet.
Summer: the beaux and coffee velvet graces
Walk as if under palms, loving the heat.

SEP 19 1942

They walk with idleness, they speak with leisure
Among the neon-lights of rose and green;
Aware that mere existence is a pleasure,
Bright as banana-flowers they pose and preen.

A gathering of rivers is the laughter
Washing their words like large reluctant pearls.

SEP 19 1942

The ear that listens keeps forever after
The water-voices of the jungle-girls.

ELIZABETH BOHM.

Daily World
Atlanta, Ga.

The Poll Tax

By THOMAS JEFFERSON FLANAGAN

Hush little poll tax
Don't you cry,
You'll be with Davy Jones
By and by.

OCT 18 1942

You joined hands with the torch and rope
And strutted on down time,
Around the world they heard you lope
Felt your ooze and slime.

Your copper head smoke honest men
Gagged the statesman's mouth.
And all you handed to your frien'
Was a Solid South.

OCT 18 1942

Hush little poll tax
You gonna thaw,—
You beeen carryin' on
The Civil War.

You sent the Demagogues to town
And stuffed the ballot box,
You pulled the Spangled banner down
And fed it to the ox!

OCT 18 1942

But. hush little poll tax.
Don't you cry,
You'll be with them galluses
By and by.

Black Dispatch
Oklahoma City, Okla.

HER POEM PROVES NEW SENSATION

SEP 1 2 1942

Editor's Note—Lillian E. Smith, a Southern-born white woman, and co-editor of "The South Today," published at Clayton, Georgia, has in the current edition of her publication graphically pictured the pattern of approach white people of her section make today, in attempting to convince Negroes equality is something to be dreamed about, and that jim crow, segregation and lynchings are institutions for which God should bless America.

Pearl Buck, noted white liberal, and world traveler, has been lauded to the skies because of the fine interpretation she gives to democracy and freedom, but when a Southern-born white woman feels the urge to tear the veil from hypocrisy and speak plainly to the inhabitants of Dixie, the Black Dispatch nominates such a courageous woman for the Hall of Fame.

SEP 1 2 1942

* * * * * * *

We present her poem of satire below.

HOW TO SAY THEM: Begin an an indulgently friendly tone.

Listen, colored folks,
listen to me:
this is no time to be raising your hand
with questions about our native land!

(Firmly)
Niggers—this is war!
Don't you know we're fighting to keep a world free
(for those who now own it—my folks and me!)

(Chest tone will give throbbing effect)
You ought to be thankful you live in a place
where folks can talk of God
and democracy
and freedom
and liberty
and—(let's see, what's another?
yeah, that thing about brother—)
Yeah, you oughta be thankful just to [illegible]
the white race
talk of brotherhood—
you oughta be thankful—and stay in your place!

SEP 1 2 1942

Black Dispatch
Okla.

(Speaker should smile warmly)
Listen, colored folks
this is a time for unity.

(Boss-man tone will add vigor here)
Listen to me;
stop this fifth-column-talk about wanting to vote
this Hitler-propaganda about discrimination
this Japanese-whine concerning segregation
in the army
in the navy
in defense jobs
in the air!
Don't you know there's enemies listening everywhere'

(Put iron in voice and jut out jaw)
Don't you know defeatist talk about jim crow
is exactly the kind of talk that puts morale down low?

(Speaker's voice should rise hysterically)
And for God's sake stop asking us to call you mister!
(You think I'd want a nigger to marry my sister?).

(Quietly rebuking)
Listen, colored folks,

SEP 1 2 1942

you ought to be thankful you have a claim
to be called American (even in name!)

(Tense and hushed now as when you tell children about boogie man
Suppose the Japs ruled you—
how would you fare? Think of Korea!
Would you like to be there?
Would you like to be in Germany?
There're things a sight worse that those Nazis could do
than we folks down South have thought up to do.
Niggers—that's true!

(If audience seems a little apathetic orator might try saying words rapidly with slurring effect)
Things worse than lynchings
and not having jobs
and riding freight elevators
and no education
and segregation
and eating and traveling jim crow.
That's so!
Worse than making cotton crops to stay in debt
worse than commissaries
and folks not calling your mother Mrs.
and yessiryyesmanthankymam
till your spirit's broke
and having to laugh a big belly laugh
when they tell a nigger joke . . .
There's things those Japs and Germans could think of to do
that'd make these little things seem like democracy to you.

(Voice blares here, loud-speaker style. Red suspended snapping and a little tobacco spitting would make nice accompaniment)
THIS IS WAR! COLORED FOLKS!
WHERE'S YOUR UNITY!
This fool equality
you keep whining about
equal votes
equal education

SEP 1 2 1942

equal chance for jobs and pay
equal chance for children to play—
these little things you call America's foundations
don't you know they're interior decorations?

(Voice a bit irrated for audience may seem dumb)
When your house is on fire, put the fire out, fool!
(Don't rush around trying to save the human beings in it!
It's the property that's important—don't you know it!)
You say you're confused?
That's strange—when my mind's so clear!

(Sensible, sane, common sense inflection)
All you gotta do is fight for what I hold dear.
I can't see what's so hard for you to face!
Do what you're told to do and stay in your place
leave everything else to the dominant race.

SEP 1 2 1942

(Ominous tone creeps into voice)
There're things worse than sharecropping democracy
in a sweet eroded land of liberty—
there's things—we gotta have unity!

(Chuckle here over this old folk-joke—Senator Rankin's chuckle is effective; might imitate)
You never heard of a good nigger whose white folks didn't look after, did you?
or a bad nigger who wasn't looked after also, did you?
sure! we folks down here understand each other, don't we? sure! and we like each other and stand by each other! sure! and none of them furriners going to cause trouble between us, no siree!

SEP 1 2 1942

(Voice soothing and soft—Southern)
Now how about a little singing??
huh? how about some of your good old songs? Nobody can sing like a darky great singing yeah I never hear it it don't make me think of my old mammy singing to me when I was a kid God bless her nothing like those old mammies God bless em all, now sing me a song—

(Eyes moist, voice reverent)
And after you've sung your fine old songs
let's stand and sing God Bless America
and when you get home, fall on your knee
and thank God for this great democracy
for liberty
and unity
and
the others (whatever they are)
and for
making us all brothers (only in Christ of course like they say in church)

(Voice again confident and very encouraging)
Who said anybody's morale was low?
Folks who say it don't know what's so.
Do they? Course they don't!
A man who'd raise such a hue and cry
oughta has his skin branded with
a big
black
LIE!

SEP 1 2 1942

Ain't that right, folks?
Come on, darkies, time to start a song,
time to open your mouths now and bellow out strong
and show the whole world you're as good
an American
as we are
and you'll fight to the last drop
of your blood
for us (but stop that fool complaining
about Red Cross separating it
you know they can't mix white and nigger blood!)

(Voice booms and booms more and more victoriously)
Yeah, we'll fight, you'll fight
and we'll fight
to the last jim crow drop
to rid the world of Hitlerism
and Nazism
and all them OTHER ISMS
and save the American Way
so that things can go on forever
and ever
and
ever
just as they are
down
here
today.

—LILLIAN E. SMITH

40b-1942
Christian Recorder
Philadelphia, Pa.

Poems You Ought to Know

"MAKE A JOYFUL NOISE"

APR 30 1942

By Grace Noll Crowell

406

"Make a joyful noise unto the Lord;
Come before His presence with a song,"
I hear the admonition in God's Word.
And I know how wrong
It is to tread one's days with downcast heart—
Lord, help me do my glad and joyous part.

APR 30 1942

"For the Lord is good, His mercy is forever,
And His truth endureth . . ." These words, Lord, I see,
O gracious Heavenly Father, may I never
Walk dolorously.
Help me to lift my voice through all my days
In a joyful song of happy, holy praise.
I would ever serve Thee, Lord, with gratitude;
I have proven Thee, and know that Thou art good.

APR 30 1942

Chicago Defender
Chicago, Illinois

ALONE I CRIED

Alone I shed tears
That empty my soul
Into a chasm of regret.
Alone I tried
To awaken a heart
Suddenly moved forward,
Gasping in fear of death
That was not near.

MAY 16 1942

Utopia
A sight long dreamed of
In the night
Suddenly crushed by might,
Put to sleep by a dream
Then suddenly awakened
By a touch,
Whispering thoughts
Speaking naught.

Music on a plane
That loses its aim
Sleep that increases
With an arrow's speed,
Tomorrow, a dream
That has no promise.

I search for something
That I can not forget
In the woods
Upon a hillside
Beside a waterfall
A babbling brook
Each tear a diamond
A kiss of tenderness.

MAY 16 1942

Each day a kneeling figure
Before the altar of my God
Begging sustenance,
Each night I hear a cry
I am awakened
From my slumber
It is my mother
Asleep in her grave
I cry alone.

—WILLIAM MILLER.

Guardian
Boston, Mass.

WILLIAM MONROE TROTTER

The coming Trotter 70th Anniversary Mass Meeting next Monday night in People's Baptist Church at which Hon. W. H. Lewis will deliver the oration recalls the splendid poem written by the late Alice Miles Love in 1934. We print the poem below:

MAY 9 - 1942

In Memoriam

Immortalizer, savior of our racial day
God has called you in his own triumphant way,
You, who carried on your brow a martyr's scar
And now, as then, remain our radiant star;
We shall look to Heaven after vesper's call
And there behold the brightest star of all;
We shall dip our thoughts unto the blue
That God in turn might speak our thoughts to you;
We shall sing, rejoicing in the song
For through your deeds we dared defy all wrong;
Sing, because you gave our song full range.
Then shall time behold an ever potent change—
Doubt has come to be a thing unknown,
Fear has fallen like a crumbled stone,
Broken as you trudged upon its face
And then revealed the glory of a race!
Some may say we seek you out in vain;
Still, I know in density or rain
You shall ever be, though there afar,
Our inspiration and immortal star—
Understanding every changing tide
As you watch there at the Maker's side.
There within a realm of Mighty Power
God with you reviews each lovely flower
Pressed within the seedling, bud or spray,
As we pass in gratitude today;
Every little blade of new born green
Above your noble head by you is seen
And Oh! what joy must crown your brow
As "the Faithful" in tribute bow.

ALICE MILES LOVE

MAY 9 - 1942

The Daily Worker
New York, N. Y.

Black Mother Of 1942

MAY 10 1942

406

A Poem

By Bobbie Patrick

Open up that Western Front
And let my son go through;
Unshackle his hands and let him free—
He'll prove what he can do.

Open up those factory doors,
Use my man's idle hands;
Give my girl a decent job
And decent pay the time demands.

Open up that voting booth,
Pass that Anti-Lynch Bill,
Unhook that jim-crow train
And let me ride at will.

Open up that Western Front
To make all peoples free;
Unchain our feet that we too may march
To lasting Victory.

MAY 10 1942

Black Dispatch
Oklahoma City, Okla.

GOD'S WAR

JUN - 6 1942

Joe Louis Named The War

(By CARL BYOIR

Joe, you have named the war.
I don't think you knew
That you were naming the war,
But you named it.
You named it when you said,
"We are going to win
Because we are on God's side."
You were right, Joe.
And you have named the war.
This is God's war.

Maybe you read in the newspapers
That the President asked the reporters
To name the war.
Our President is a very great man, Joe;
But he does not know very much about whom to ask
To name wars.
Reporters, Joe, are men who think with their heads.
It had to be named out of the heart and out of the soul,
No one could name this war out of his head.
And out of some instinct that reaches back
Thousands and thousands of years;
Back through all the struggle of mankind
To establish the rights
That we are fighting to keep now.
But you were right Joe.
You named the war.
This is God's war.

Maybe you are the first being in 5,000 years
Who was not too conceited in naming a war.
For in all the wars that men have fought in the past,
Men on both sides said, "God is on our side."
I think you are the only man in all history
Who ever said, "We are on God's side."
Of course I know, Joe,
That you were not thinking about naming a war.
You just put into words something that you felt
Way down inside of you.
So maybe it was your great grandfather
Who named the war.
I imagine he was born a freeman, Joe,
And then someone brought him to America
And made a slave out of him.
And maybe through the long nights he dreamed
Of being free again
Because he knew the bitterness
And the agony of slavery.
He knew the value of freedom
And wanted it again.
And maybe he was there, Joe,
When Abraham Lincoln wrote the Emancipation Proclamation
And said that this really was a free country
And made it come true,
That white men and black men were all free.
That here it didn't make any difference
About a man's race or creed or color.
That this was really a country where all men were free.
Maybe those words were stamped
On your great grandfather's heart,
And maybe they were burned into his soul,
And maybe he came to love America
And to cherish its freedoms
More than some people who just inherited them.
And so, maybe, you just felt what he felt
And so you named the war.
This is God's War.

This is not the first time JUN - 6 1942
That someone like Hitler
Thought he was bigger than God,
Or that someone like Hirohito
Thought he was God.
The whole history of mankind
Has been a history of struggle
Against men like this.
And that's why we can be sure
That we are on God's side,
Because in the long run the people
Who are on God's side,
Have always won.
The rights free men
Were not won all at once.
God has been fighting these wars
As long as there have been men to set free.

Through all the dark centuries
A lot of people believed
That freedom for mankind was not God's plan,
But they were wrong, Joe,
Men have come out of the darkness,
Men who believed in God;
And after a while, because they believed in God,
They knew they could win back their freedom.
But always, Joe, it was a struggle.

Winning it and losing it, and winning it back again.
Everyone knows that here in America
We had to fight to be free;
And we are fighting now to stay free.
What too many of us forgot, Joe,
Was just what you have reminded us of,
That freedom is part of God's plan for mankind.
So, if we want to be free men ouw,
Let us all pray for faith
And wisdom and strength
To fight through to glorious victory
On God's side.
In God's war.

JUN - 6 1942

Amsterdam Star-News
New York, N. Y.

A SAILOR'S COMPLAINT

Why do people glower and sneer
Whene'er we go ashore?
The girls all turn away in fear—
Or does our presence bore?
Before I donned this uniform
To join the U. S. N.
I never failed to find a date;
The girls all liked me then.

But now they turn away in haste
Whene'er I come their way;
Their answers always sound the same:
"I just can't go today—
I'd like to Bill—I really would;
But Mom would have a fit.
If you had on civilian clothes,
She wouldn't mind a bit. . . ."

Why can't I wear my uniform?
Why do the folks deride?
For, once I wore civilian clothes—
I'm still the same inside.
The saying goes, or so I'm told,
That clothes will make a man,
But they can't change the man beneath,
Yet some folks think they can.

I'm proud to wear the Navy Blue,
Why should I be ashamed?
Because one fellow raises hell,
Why should we all be blamed?
Mothers say that folks will talk,
If their girls are seen with you,
One thing these mothers all forget:
That we have mothers too!

We're human beings like the rest,
Not monsters from the sea
Because one sailor went astray,
Why take it out on me?
Civilians go astray, you know,
And is it not the same—
Although he's not in uniform,
And no one knows his name?

But comes a war, a boy is killed;
How do the folks all stand?
"How brave and fine a lad he was
A credit to our land. . . ."
Folks just don't understand, I guess,
That we have feelings too,
Or else they wouldn't glare and sneer,
At the boys in Navy Blue.
—WILLIAM BURKE, U. S. N.

Amsterdam Star-News
New York, N. Y.

WE, THE COLORED PEOPLE SPEAK

If I am to fight as any other man,
There must be Democracy in this land.
Why should I fight to make this world free,
When white man my rights has taken from me.

If I am to fight with all my heart,
Of liberty and justice, I must have my part.
How can I fight o'er the sea,
When white man has taken my all from me.

White man, I hope this poem will strike
you a blow,
For I've aimed it directly at your
"Jim Crow."
These are the words of the Negro within,
Fulfill them you must or you can't win.
—MARION HILL.

Amsterdam Star-News
New York, N. Y.

HARLEM JUNK MAN

All mornin' an' evenin'
Been pushin' ma wagon
Wid nothin' inside it;
A-shovin' an' hopin'
To find me some cardboard,
Some rags an' some paper
To make me some dough.
But still I'm a shovin'
Widout any luck—
Jus' an' empty ol' wagon
Wid a few sheets o' paper.
Need a coat fo' the baby.
An' some things fo' ma woman,
Fo' she's 'spectin' another
Most any day now.
Been shovin' ma wagon
All mornin' an' evenin'—
Lawd, don't you see me shovin'?
—Ricardo Weeks.

Globe and
Independent
Nashville, Tenn.
The Plaindealer

A RIGHTEOUS PLEA

JAN 16 1942

ATTENTION! Sun-tanned Nephews of Uncle Sam
He needs you now to build a dam

To stem the tide that soon may break
And leave us prostrate in its wake.

A Pale-face, speaks but one who knows,
The awful burden of your woes.

Your Day has dawned—Arise! Arise!!
And show the Yanks with glad surprise

You're standing ready on your toes
To face your Country's foreign foes,

If they extend that Friendship hand,
That Justice calls for in this Land.

Demand that Justice, here and now,
Stand firm! resolved! No longer bow

JAN 16 1942

To the lip-service of hypocrisy,
From the pulpit and "The Powers That Be,"

"That Men are Brothers in God's own sight";
Hold them to it! Stand your right.

The Bell has tolled, such sham is doomed,
Past prejudice must be entombed.

This Land is yours as much as mine,
Tho die-hards groan and moan and whine;

The Bill of Rights—if it be right,
Must prove it now—Before you fight

And bleed and die for a Lost Cause.
No man of wisdom, hems and haws.

You've millions of friends among the White,
Who long have seen your glowing light,

And hang their heads today, in shame,
But fear to speak and face the blame

And awful Wrath, of their own kind
Who still by prejudice are blind

And who would tear them part from part,
If they dare speak what's in their heart.

But God has now prepared the Way!
Sun-tanned Americans—hail the Day!

Unity with equality, in the pursuit of Life,
Will solve our problems and end our strife,

JAN 16 1942

Men who deny, that that is true,
Are false to me and false to you.

United we stand—divided we fall—
No other choice—confronts us all.

"GIVE US LIBERTY OR GIVE US DEATH!"
Sing it! Shout it! With your last breath!

And Uncle Sam will hear. I know
That valor and loyalty, in your veins flow.

And we are with you millions strong,
Able and willing to right the wrong.

That we may answer "THE CLARION CALL,"
Before we blunder and stumble and fall;

No time to bicker—knock down the bars,
If we would save our Stripes and Stars.

Pale-faced Americans! Hear my plea;
Sun-Tanned Americans must now be free,

To Live! As well as fight and die,
Be no longer deaf to their righteous cry!

Open the Way and make it Clear—
Or you nail the lid on your own bier.

Fill to capacity, every post;
With the able and willing. No idle boast

Of superior races, will longer stand,
Not only here, but in any land.

The noble are noble in any hide,
And worthy as men to march side by side.

To teach this lesson God smote the World,
And in anger, a mighty challenge, has hurled.

Pride goeth before a mighty fall—
Caucasians! I warn you, one and all!

JAN 16 1942

The problem's been solved by evolution;
Be glad it has come without revolution.

Sun-tanned Americans—I now speak to you:
Be honest and worthy and brave and true!

I know your metal and know your worth,
You'll soon take your place—'mongst the noble of Earth!

And when you have won this Godly prize,
Help your backward and lowly, to quickly rise,

The fault is not yours, they are in such plight,
But the Whiteman's error—twixt wrong and right.

Try to forgive them—the hundred year ban,
The torture and poverty of your suffering clan.

Many White friends will come to your aid,
Till the debt, we owe you, has been fully paid.

STAND FIRM! Today, you're on the brink;
You must weather the storm—it's swim or sink.

JAN 16 1942

O, fail me not! My faith is in Thee—
And swim—you shall! By God's Decree!!

IRENE WEST.

(Los Angeles, Xmas Night 1941)

Globe and
Independent
Nashville, Tenn

JAN 16 1942

REQUEST

(By John McAliley Boyd for ANP)

I ask but this of the gods that be,
To serve with honor and pride to me
Whatever shift that the Fates decree;
Whatever powers which in me lie
May find fair goal for which to try
And so having lived may nobly die.

COURIER VERSE

Pittsburgh Courier
Pittsburgh, Penn.

(Note: Mrs. Dedmond is a Fisk U. alumna and has studied at Ohio State and Columbia U. She has taught at Allen U., Knoxville College and now teaches English at Benedict College. Mr. Weeks was born in Puerto Rico in 1916, coming to New York, where he now lives, in 1925. He is an ANP writer and his poems have appeared in many publications. He edits an evening high school paper.—Ed.)

FEB 21 1942

LOVE IS NO STRANGER

FEB 21 1942

Love is no stranger to me.
I have seen love work miracles in people;
Make dull faces beautiful;
Bring life to dying bodies;
Destroy complete frustration
In hearts too dark to hope for light.

I have come across love
In crowded streets, and in theatres;
On park benches, at the beach, in railway stations;
In offices, and in the five and ten cent store;
In college halls, and in slum cafes
Keeping time to the rhythm of the juke box;
At the river's edge, gazing into cool, dark water.
In quiet homes, at happy firesides
I have met love.

FEB 21 1942

Yes, I know love:
The lilt and the swing of it;
The joy and the pain of it;
The rush and the surge of it;
The tremendous heart-beat of it.
All this I know.

FEB 21 1942

(Mrs.) FLOSSIE McCLAIN DEDMOND.

INCIDENT

One night beyond the channel I could hear
The sound of guns and cannons, and the glad
Sweet Anthem of the English ringing clear.

FEB 21 1942

But though their courage and their hearts were brave,
It made me lonely and it made me sad
To think that Peace was lying in her grave.

—RICARDO WEEKS.

Chicago Defender
Chicago, Illinois

REMEMBERING SIKESTON, MO.

— This Is Dixie —

Eeenie! Meenie! Minie Mo!
White man? Black man? We don't know,
Any nigger, though will do,
This is Dixie—carry thru!

* * *

Hang the black brute to a tree
Openly so all may see;
When he's dead, then cut him down,
Drag his form through nigger-town.

* * *

Stop at his old Mammy's place,
Let her see his damn dead face.
If she sheds a tear or two—
This is Dixie—carry thru!

* * *

When the darky church we reach—
Where the niggers shout and preach,
Leave him there for them to view,
This is Dixie—carry thru!

* * *

When the sheriff comes 'round your way
Don't have one damn word to say,
If they try to make you tell—
This is Dixie—what th' hell!

By BENJAMIN FRANKLIN BARDNER

* * *

This foot-note is simply a salve, grudgingly given, to assuage the feelings of those thin-skinned brethren amongst us who are apt to flinch at the phraseology of this poem. But if you deny TRUTH, then we willingly stand indicted for abrogating those niceties of expression which heretofore have characterized this paper's treatment of such malignant matters,

With no apologies intended, I remain
Yours very respectfully,
David H. Orro, Poetry Editor

Globe and
Independent
Nashville, Tenn.

De-"MOCKERY" Vs. DEMOCRACY

MAR 1 3 1942 MAR 1 3 1942

By Irene West

Brethtren! Let us finish what Lincoln began;
Now is the time to free your clan.

Honest Abe, would turn in his grave,
If he knew in this land was still a slave.

By economics, a new kind of serf,
Who slaves till death, from the day of birth.

"Okies" and "Arkies" and share-croppers, too—
A blight and a stigma, on the "Ruling Few!"

MAR 1 3 1942

Something can, and will be done,
This should not be, beneath the sun.

With billions for war and none for peace,
Such brazen hypocracy, now must cease.

The American Eagle is about to pluck,
All the wealth of this Nation's luck;

The dollar sign, in greedy eyes,
Has filled this land with crooks and spies.

"Beat swords into plow shares"—our battle cry!
For a Commercial War! We refuse to die!

Our sons and daughters belong to us;
This monopoly on LIFE, we aim to bust.

"Live and let live" is the only choice;
O, hear and heed the People's Voice!

MAR 1 3 1942

This blood and tears and sweat for War,
Savors, of the ancient Biblical Whore!

We, DEMAND! A new and better world,
Into which our blood and tears be hurled.

In WAR, you court our friendship well;
IN PEACE, you throw us back in Hell!

The Colored poor, and whites, also,
Neither a job nor a home, they know.

On the Negro Great, you clamp the lid,
Nor hear his righteous, honest bid.

For position and fame, the same as you;
We ask, what in future, you propose to do?

MAR 1 3 1942

You die for Democracy; We die for De-"mockery."
Beware! Take the "mock" out of the New Decree!

Every man free! And citizens ALL!
Or rich and poor alike, shall fall.

Down to the depths of conquered slaves;
Our gallant dead will haunt their graves—

Who thought they died in Freedom's Name,
Yet find us wallowing deep in shame.

Peril is near—Oh! very near;
Give us your Pledge! for it's almost here.

If the Blacks must die beside the Whites—
By the God that made us! That's Equal Right!

MAR 1 3 1942

Equal in Peace as well as War—
Let us be done, with the Biblical Whore!

No barriers more, to the pigment of skin;
Creating chaos, confusion and din.

Equal as men, we will brave the tide,
Facing the Enemy, side by side.

Blacks must win, as well as the Whites—
Or it's an empty farce—THE BILL OF RIGHTS

MAR 1 3 1942

And if we fight—that fight must be—
To take the "mockery" out of DEMOCRACY!
1800 West 7th St., Los Angeles, Calif.

THE SUN-TANNED YANKS!

DEDICATED TO

(THE SUN-TANNED DOUGHBOYS)

By IRENE WEST

Pittsburg Courier

Hear the trumpets blaring? Hear the drums rat-tat?
See them stepping wide and handsome, in a new trench hat?
See them swinging in March-time down the street—
With fight in their heads and fight in their feet!
They're a part of our defense and America banks—
On these red-blooded, he-men, THE SUN-TANNED YANKS!

Pittsburg, Penn.

In every battle since the Nation's birth,
They have shouldered arms and proven their worth;
They were among the first to cross the Rhine,
And their valor, in History will forever shine.
Let the Enemy start his fiendish pranks—
And he'll have to reckon with, THE SUN-TANNED YANKS!

Miss West

FEB 28 1942

They are never behind but always in front;
In the toughest of battles he bares the brunt;
Spilling his blood on the field with the Whites—
Dying in action like gallant Knights!
Though domineered by Crabs and Cranks—
He still fights on—THE SUN-TANNED YANK!

Remember, they are fighting for you and for me;
They love but one Country—the Flag of the free!
They are millions strong in defense of this Land;
Be big enough, Yankees! To clasp their hand,
Write the Enemy's doom—with a hearty thanks—
For the help of our Uncle's, SUN-TANNED YANKS!

FEB 28 1942

Before the War's over—it will make you stare!
You'll see them in the Navy—and fighting in the air;
And Colored Marines! That's on the way,
And once in harness, they're here to stay—
And man our ships and planes and tanks;
Hail, hail! What a Victory for the SUN-TANNED YANKS!
I said: A Victory! For THE SUN-TANNED YANKS! !

Daily World
Atlanta, Ga.

Ode To Dorie Miller

This Ode I dedicate and pay tribute
For a proud Ethiopian Race.
We are a struggling people with disadvantages
But, we shall cleave our way to grace.

OCT 7 - 1942

We thank thee our Superiority
For Thou hast bestowed great ingenuity
Unto our Brave Beloved Son.

I trust thy race will remember
For Ye hath made History
Truly, how drastic was the action?
On that day of Mystery.

OCT 7 - 1942

If poems consist of Artistic lines
Thou shall liveth in Poet's Rhymes
For Bravery is thy name.

OCT 7 - 1942

Indeed that was a magnificent service
Thou hath performed for thy country
Ah! But before mine own eyes
We are promising on the contrary.

Should the occasion demand that we recall
We have an example to astonish them all
Negro Messman, proved thyself hero.

Ere, if the image of thee never hang
Beside the World's Greats
I pride high thy Heroic Deed
May thy brothers merit thy traits.

OCT 7 - 1942

—ULYSSES C. SMITH.

40b-1942

Amsterdam Star-News
New York, N. Y.

A SMALL BOY'S FATHER

My Daddy is the grandest man on earth,
And I love him for all that I am worth;
When he comes home, I meet him at the door,
And search his pockets long before
He even takes his hat and coat off;
And I always find something nice and tart
That he has placed there, just for me!
It's candy or cookies so good to see.

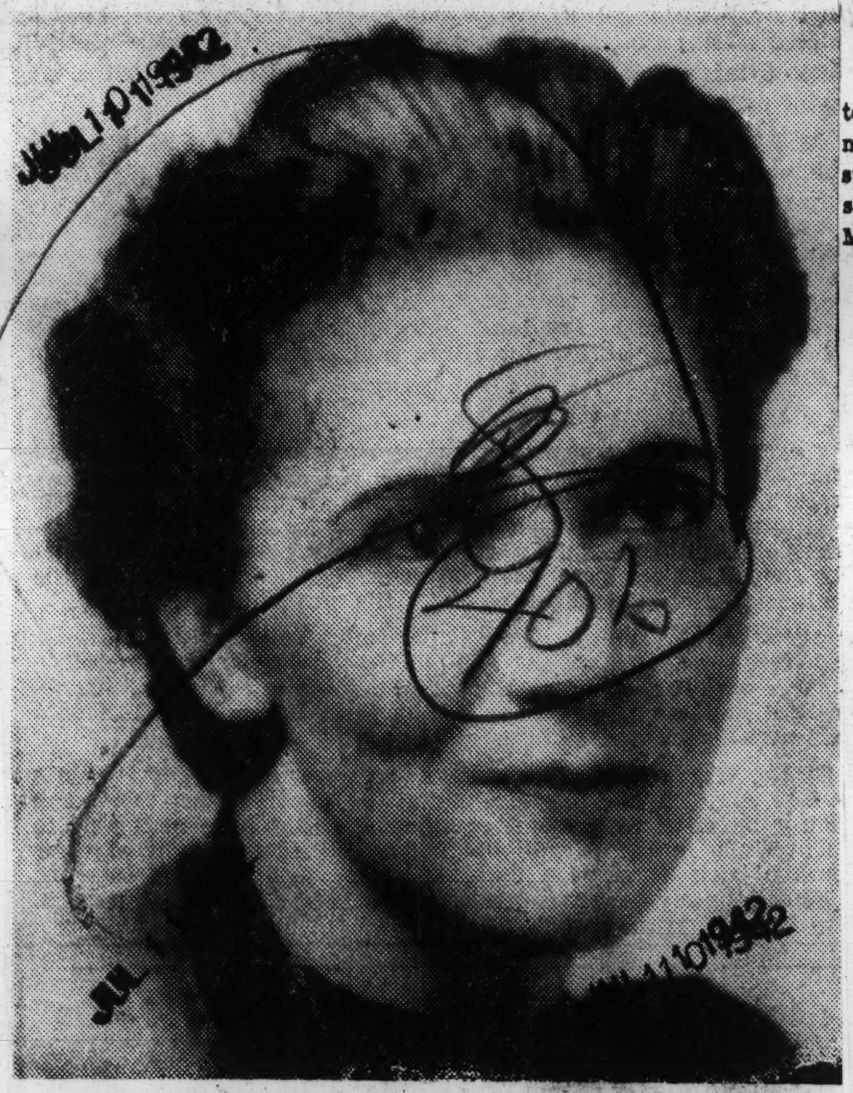
My Daddy is the grandest man I know,
And if he'd take me wherever he'd go;
Then it would be like Sundays in the park,
Where we play until it's almost dark.
Sometimes, my mommie goes along, too!
But we don't have the fun as when just us two.
I never mind, 'cept they talk too much,
And I would rather be playing and such!

My Daddy is the grandest one a feller ever had,
But if he pals with big brother, then I'll be sad;
I don't know what I'd do for our long walks,
And all of our nice long Sunday talks!
Big Brother is too lazy to go out with me,
And Mommie! well, she's gotta cook you see!
That's why my daddy is the grandest man on earth,
And I'll always love him for all I am worth!

—Henry H. Andrews.

Journal and Guide
Norfolk, Virginia

Her "A Traipsin' Heart" Published



Mrs. Mildred Martin Hill, Durham, N. C., who recently published a volume of her poems, entitled "A Traipsin' Heart." Mrs. Hill is a native of Madison, N. C. and was reared in Winston-Salem, N. C. She studied at [illegible]rd University, Winston-Salem Teachers College, and Shaw University and is now employed in the public school system of Durham. Her poems have appeared in several publications and her volume has been reviewed by several white dailies of North Carolina.

Pittsburgh Courier
Pittsburgh, PA.

COURIER VERSE

(Note: Miss Gregory was born in Cordova, Ala., in 1918, moving to Middletown, Ohio, where she now lives, in 1923. She graduated magna cum laude from Knoxville College in 1940. She is a park supervisor. Mr. Fentress is a Tuskegee graduate and has taught school in several states. He conducts a commercial art studio in Montgomery, Ala., where he is a Courier reporter.)

PRIDE

You did not see the tear in my eye
When you said that all was done,
For my lips wore a smile and my head was high
—And I walked away alone.

You did not see the swell of my throat
Or the beat of my trembling heart
Not a tear, not a sigh
When we said good-bye—
You saw me smile and depart.

—L. PATRICIA GREGORY.

• • •

ABRAHAM LINCOLN

You came upon us in our darkest hour;
When we were kneeling, praying, half in doubt.
We felt that God had left us down and out
Beyond the distant reaches of His power.
Then strangely down upon us like a shower,
Your great love fell and bade young freedom sprout.
Up from the nation's lips there rose a shout,
That has not ended down to this god hour!

To conquer, you were not too proud to stoop;
If stooping might a drifting nation save.
And though the burden made your shoulders droop,
You smiled to free the master and the slave.

You came upon us in our darkest hour;
Death left you standing like a rugged tower.

—JOHN W. FENTRESS.

The Union
Cincinnati, Ohio

Charleste R. H. Johnson, Authoress and Poetess!

JUL 30 1942

JUL 30 1942

JUL 30 1942

406

JUL 30 1942

ONE HUNDRED YEARS, 1842 to 1942 a history of the First Wesleyan Methodist Church, in Dayton, Ohio, was compiled and edited by Madam Charleste R. H. Johnson. A work of accuracy and art, well worthy the owning and reading by all races in this great and glorious country. Its tragic tales of slavery days, advocacy by the church of the "Abolition Movement", pictures of Negro pioneers, founders of the church, fighters for freedom, fill its 74 pages!

The photo and sketch of "Ol' An' Maria" Moore, the last charter member of the Wesleyan church, who passed away at 101 years of age, faded features wrinkled sun-kissed skin with [illegible] adornment, but her grand forehead, that vast dome of thought, shows the heroic mould that made her a leader of the church and a martyr for her race.

Last but not least, "a saga of the church", twenty-one pages of its history told in verse, by the author, a native of the city of Dayton, upon whose shoulders, Paul Laurence Dunbar in the spirit of chivalry that ever characterized him, dropped his mantle when, "God touched him with His finger and he slept".

JUL 30 1942

A brief sketch of the [illegible] and her literary activities:

"Mrs. Johnson is quite prominent in literary circles. A member of the Negro Writers' Guild, the Unique Study Club, which is the oldest literary organ among our folk in Dayton, and the Pinnacle Culture Literary Society. She enjoys the distinction of being the only colored member of the Poet's Round Table, a group [illegible] Dayton poets. Her writings have appeared in many magazines, newspapers and in current issues of Racial Digest".

JUL 30 1942

The price of "100 Years" is small and within reach of all. Address of the author is 2603 Jerome Avenue, Dayton, Ohio.

Pittsburgh Courier
Pittsburgh, Pa.

COURIER VERSE

IN MEMORIAL TO ODELL WALLER

Freedom is trampled under every flag,
And Freedom's own. Color, twist of hair
Is pretext for divisi[illegible] and a sword.
In all world capitals Bourbon Pilates brag,
Washing blood-guilt hands with mock-worn words.
It is Assassin Day. And Liberty
In concrete holds torch above [illegible] brother's bier.
Dead, the bards and fighters for fraternity.

Then a new man-banner to confront world lords
Whose tender palms jerked switch, quick-burned [illegible]orned man,
Disturb their cocktail merriment at tables
Where democracy is jest. For that death-vow
Must fulminate life-light, destroying fables
In man-mind, infusing ravished heart to revolt.

—JAMES ELROY BOULTON.

1821 W. Wright St., Milwaukee, Wis.

New Masses
New York, N. Y.

Countee Cullen

(In response to NEW MASSES' *request for a statement, the noted Negro poet sent us the following)*

Fear not the Red!
Has he not proven
By the bright blood shed,
By the masses slain
On field and plain,
Who bravely bears the brunt?
Give him the Second Front!

Fear not the Red!
Will honor let us
Distribute [illegible] instead?
For a thousand years
Shall we harvest tears
Because he bore the brunt?
Give him the Second Front!

Fail not the Red!
For who has given
Nobler, worthier dead?
Lest our own souls' eyes
Condemn and despise,
Relieve him of the brunt!
Give him the Second Front!

Fail not the Red!
His battle is our own;
His cause to ours is wed.
Lest Swastikas fly
The Universe Sky,
We too must share the brunt!
Open the Second Front!

40c-1942

Advertiser
Montgomery, Ala

STATE NORMAL STUDENTS STUDY AFRICAN ART EXHIBIT

FEB 14 1942 FEB 14 1942 FEB 14 1942

In the foreground, a group of students at the State Teachers College examine some of the curios in the exhibit of African art. In the background, Prince Nyabonga (third from left) chats with H. C. Scott, of the college art department, about the art exhibit. (Photo by Perry). FEB 14 1942

Washington Post
Washington, D. C.

Howard U. Girl Wins Negro Art Contest

APR 1 1941

Winners in the contest, sponsored by the District of Columbia Tuberculosis Association in cooperation with the National Tuberculosis Association to design a bronze plaque to be awarded to schools winning the annual essay contest for Negro colleges and high schools, were announced yesterday.

First prize was awarded to Louella Whitaker, sophomore; second, Thomas V. Hill, jr., junior; honorable mention, John Walker, sophomore. All are Howard University students majoring in art.

Miss Whitaker's design, chosen the best of 30 entrants which will be on display at the Howard University Gallery of Art, 2401 Sixth Street Northwest, until Monday, was chosen, it was said, not only for its artistic value but because of its health educational implications.

The design consisted of a large National Tuberculosis Association cross, surrounded by smaller similar crosses, which stood for fear, ignorance, superstition and other factors which hinder the fight against tuberculosis.

APR 1 1941

Judges were Mrs. Hilda W. Brown, Mildred Holtzhauer and Joan Sunyer.

All 30 designs will be sent to New York to compete in the national finals at the close of the exhibit.

The awards, first prize, $5, and second, $2.50, will be made by Mrs. Harold Sinton, member of the board of directors of the District of Columbia Tuberculosis Association, at Howard University on April 21.

Dunbar and Armstrong High Schools, and Randall Junior High School, were also represented in the contest.

Nashville, Tenn Tennessean
March 29, 1942

Fisk Fine Arts Music Festival Opens April 10

Music, art, drama—and public speakers on Latin American art—will feature the 13th annual Festival of Music and Fine Arts to be held at Fisk University April 10-14, it was announced yesterday.

Harold C. Schmidt, head of the Fisk music department, said Dr. John C. Patterson, chief of the Division of Inter-American Educational Relations, will open the festival at noon April 10 with an address in Fisk chapel.

Dr. Bronislaw Malinowsky, Yale University lecturer, and Ernesto Montenegro, Chilean educator-statesmen, will dedicate the program officially at 8:15 o'clock the night of April 10.

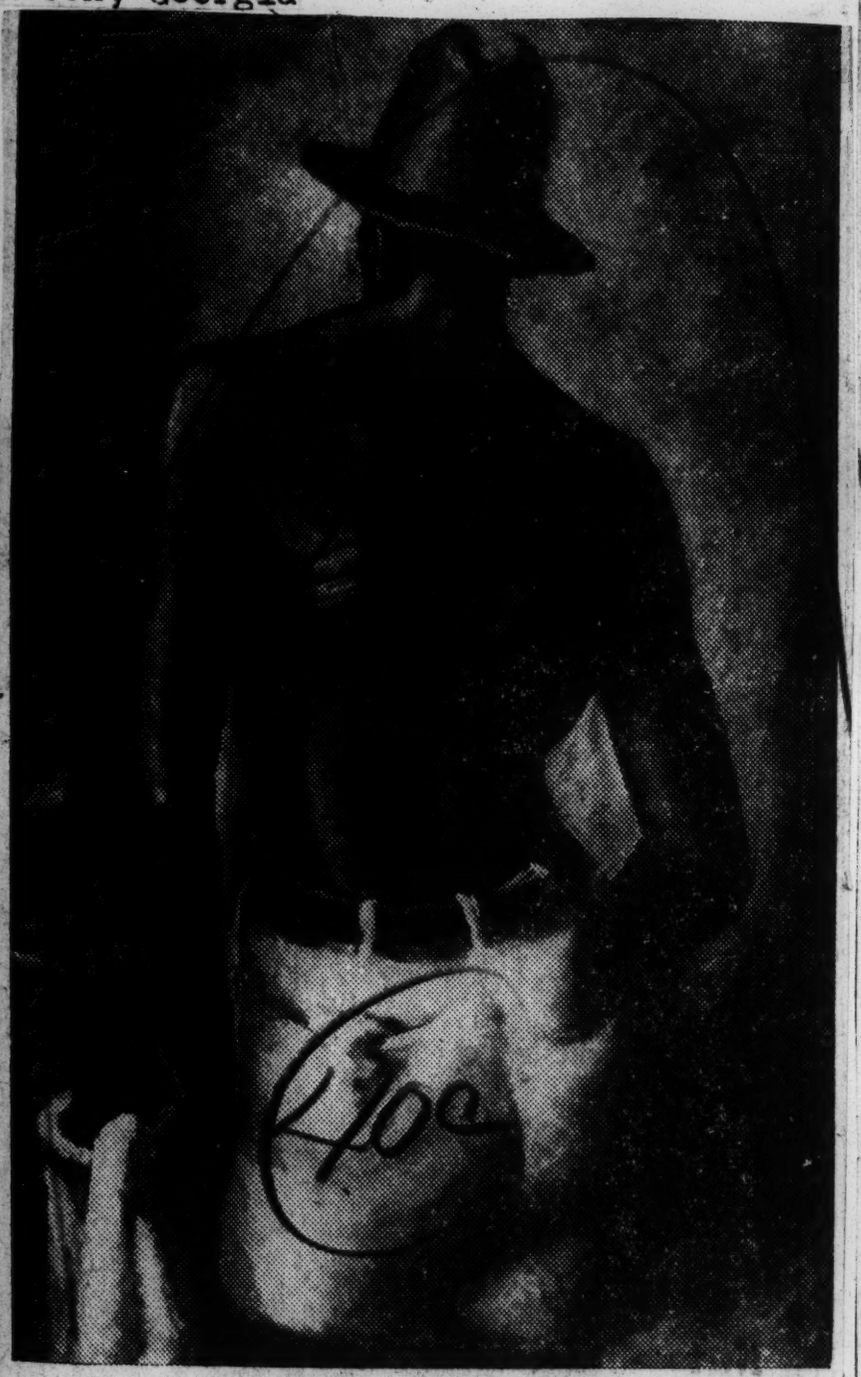
Throughout the five-day program, seminars on "Inter-cultural Relations with the Latin Americans" will be held together with the presentation of South American films.

Olga Coehlo, Brazilian soprano, will sing at 8:15 o'clock the night of April 12, following a concert of South American chamber music at 3:30 o'clock in the afternoon.

Kenneth Holland, director of the education section of the Office of the Coordinator of Inter-American Affairs, will speak at noon Monday, April 13.

The program will close April 14, designated as Pan-American Day, with seminars and panel discussions on current art trends. Festival art exhibits will include colonial Latin American pieces and prints from Uruguay and Venezuela.

Telegraph
Macon, Georgia



MY CADDY, By LAMAR DODD

FEB 8 - 1942

Exhibition of Lamar Dodd's Work to Open Here Today

FEB 8 - 1942

An exhibition of Lamar Dodd's paintings that comes here from the Corcoran Gallery in Washington, D. C., will open in Roberts hall, Wesleyan Conservatory, this afternoon and will be here through Feb. 18. Mr. Dodd, a Georgian and head of the art department of the University of Georgia, is recognized as one of the South's outstanding painters.

The show is brought here through the co-operation of the Macon Art Association and the Conservatory. A group of Art Association members will be present from 4 to 6 o'clock this afternoon to assist Mrs. Norman Huffman of the Conservatory in greeting guests.

FEB 8 - 1942

Mr. Dodd, who was graduated from Georgia Tech in 1927, studied at the Art Students' League of New York with Boardman Robinson, Richard Lahey, Jean Charlot, John Stuart Curry, George Bridgman, George Lukes from 1928 to 1935 and at the Colorado Springs Fine Art Center in the summer of 1937.

Exhibits in which his work has been included are Association of Georgia Artists, Alabama Art League, Southern States Art League, National Academy of Design, Philadelphia Annual Oil Exhibition, Chicago Art Institute Annual, International Water Color Exhibition, Virginia Biennial at Richmond, Carnegie International, Corcoran Biennial, First, Second Third National Exhibitions of American Art, Whitney Museum, New York Water Color Club, American Water Color Society.

He has had one-man shows in New York, Atlanta, New Orleans, Augusta, Greenville, Savannah and Washington. He is represented in the Metropolitan Museum, New York, with the canvas, Sand, Sea and Sky.

FEB 8 - 1942

Group shows in which Mr. Dodd has exhibited include St. Louis Annual, American Federation of Arts, San Francisco Fair, New York World's Fair, 1939, when his painting, Copperhill, was selected as one of the 16 to be reproduced in color, San Francisco World's Fair and New York World's Fair, 1940.

Journal and Guide
Norfolk, Virginia

Originator of Carborundum Art Process At Howard Univ

FEB 14 1942

WASHINGTON, D. C. — Dox Thrash, who is credited with the discovery of the revolutionary carborundum process of graphic art production, Friday night explained the merits of the new method to students of Howard University, where an exhibition of his prints is now on display.

The principal advantage of the carborundum process on which Mr. Thrash has been working since 1934, is that it enables the artist to make repeated use of a single copper plate. In fact, Mr. Thrash asserts, "A plate is never in too bad condition to be used for a carborundum."

DEVELOPED IN RESEARCH

Development of the new process was no "accident," he insists, but the result of a long and deliberate search for an improvement in the technique of graphic art work which led him to experiment with many media before he hit upon carborundum, an abrasive applied to the surface of the copper plate.

J. L. Wells, faculty supervisor of the Daubers' Art Club at Howard University, which sponsored the artist's lecture, described the process as "probably the finest contribution to the methods of print-making that has been made in the last 50 years."

James V. Herring, head of the art department at the university, praised the artist for his outstanding work in a field where, he declared, little opportunity has hitherto existed for the Negro people.

Mr. Thrash was born in Griffin, Ga., in 1893. Although his interest in art had developed at an early age, he was unable to obtain instruction until he was 18 years old, when he attended classes at the Art Institute of Chicago. His studies were interrupted by the World War, in which he saw 14 months' service in France and was wounded in action. He returned to complete his art course in 1923.

FEB 14 1942

Mr. Thrash's prints have been exhibited in both the New York and the San Francisco World Fairs, receiving honorable mention at the latter, and are included in permanent collections throughout the country, including Maryland University and Howard University. Two prints were shown last year in the Congressional Library exhibit for Negro artists.

FEB 14 1942

Mr. Thrash developed the new etching process while working on a WPA art project in Philadelphia, Pa., where he resides today. Miss Hermania Walker is president of the Daubers' Art Club, which sponsored the lecture.

Noted Works Included In Painting Exhibit At Howard U.

Evening Star
Washington, D.C.

MAR 1 1 1942

Display Centers on Negro as Subject In American Art

Seventy-five American paintings—among them some famous works—have been placed on display at Howard University to commemorate the school's 75th anniversary.

The exhibition, assembled from private collections and Eastern museums by Prof. James V. Herring, head of the department of art at Howard, has been titled "The Negro As a Subject in American Art."

Among the items to be on display in the university's new gallery of fine arts in the library until April 1 are such varied works as Thomas Eakins' portrait of his pupil, Henry O. Tanner, and a contemporary comic portrait by E. Barnard Lintott of "Fatts" Waller, the swing pianist, and a girl singer named Myra.

MAR 1 1 1942

Four Local Artists.

Local artists represented in the Howard University show are Ruel P. Tolman, Nicolai Civovsky, Edward Bruce and Eugen Weisz.

Winslow Homer is represented, too, by his "Visit of the Mistress" and Eastman Johnston's "Old Kentucky Home," loaned by the New York Public Library, also is in the exhibition.

MAR 1 1 1942

Most striking picture in the show, probably, is Luigi Lucioni's almost-photographic portrait of a red-gowned Ethel Waters.

Pictures in the exhibition, which was opened last night with Vice President Wallace in attendance, cover a period from "Charles Calvert of Maryland and Negro Page," painted by John Hesselius about 1761, to modern works, angular and flashing with color.

Art Conference Held.

Also being held at Howard, in conjunction with the celebration of the 75th anniversary, is a regional conference of the College Art Association of America. Discussing various phases of the general topic, "Art in the University, the Teachers College and the Secondary School," educators attending the conference conducted morning and afternoon sessions yesterday and were continuing today.

MAR 1 1 1942

The conference is to be brought to a close tonight with a dinner and final meeting at Frazier Hall of Howard University. "Effect of the Cultural Blackout in Europe on American Art" will be discussed by Walter Pach, lecturer on the history of art at Columbia University, and Dr. Mordecai W. Johnson, president of Howard University, and Dr. Howard Thurman, dean of the chapel at Howard, will speak on "The Cultural Horizon of a Minority in a Nation at War."

40c-1942

New York Age
New York, N. Y.

Rhode Island Artist Wins Recognition Of Her Art In Chicago

JAN 17 1942

CHICAGO, Ill. — Miss Athelina Hubbard, native of Rhode Island, and former student of the Rhode Island School of Design, of Providence, R.I., who came to Chicago last July, has been actively engaged in a new expression of her art, "Quick Personality Sketches."

The unique rendering of portrait sketches by this young artist and art instructor came to the attention of several of the physicians of Chicago just before their convention met in August last year, and through its chairman, Miss Hubbard was selected to do the personality portrait sketches at the National Medical Association's 47th annual convention, on last August 18—22, at the DuSable High School.

JAN 17 1942

Recently at the Open House held at the Poro College on New Year's Day, given in honor of Miss Hubbard, by Lloyd William Norris, an instructor at Wendell Phillips High School, the artist was presented to the guests who were students of the University of Chicago and of the International House.

At the request of her host, Miss Hubbard consented to "sketch" some of the students and when she executed the portraits with ease and rapidity, enthusiasm increased and she was asked to repeat this on Sunday afternoon, January 11, at the Metropolitan Community Church parlors when an 'international tea" will be sponsored. Watercolors, pencil drawings, sketches and personality portraits will be on exhibition.

Works of art done by her and and William Wimbush, art director, were exhibited to the over 200 guests.

"I did not really become inspired to do subjects until I came to Chicago and I hope, in the not too distant future," Miss Hubbard said, "to make a special study of one of our pioneer Negro women who have contributed much to the race."

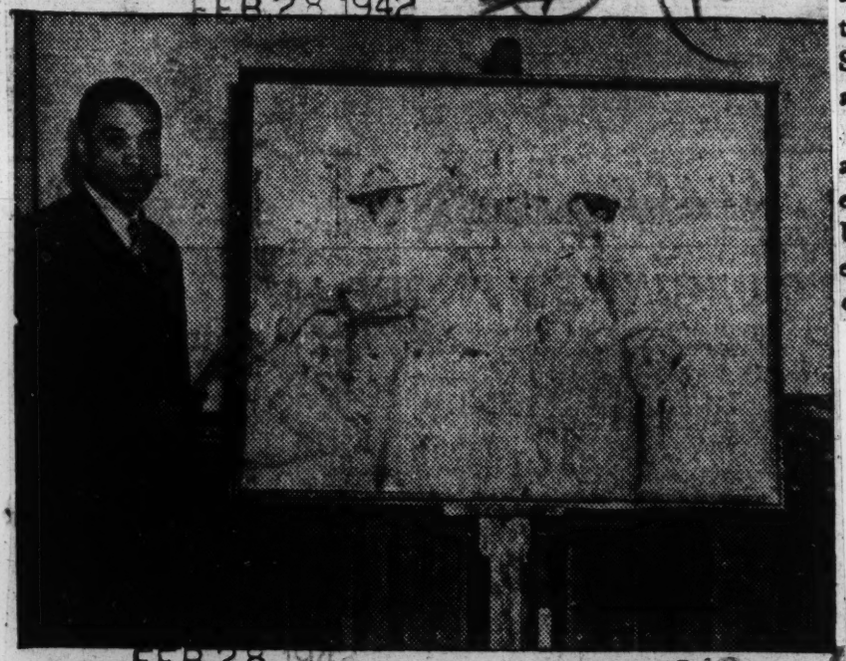
JAN 17 1942

Up until about two years ago Miss Hubbard conducted fine and creative art classes at the Abyssinian Baptist Church Community Center, New York City. She later returned to Rhode Island and taught at the Calhoun Avenue Primary School.

Black Dispatch
Oklahoma City, Okla.

PEOPLE'S CHOICE"

FEB 28 1942



GRANT I. CARTER, junior student in art at Lincoln University (Mo.), is shown standing beside his painting "Missouri Sharecroppers," which won first prize in the St. Louis Urban League Art contest—after having been chosen best in a public poll by over 300 persons in a preview exhibit at the St. Louis City Art Museum.

FEB 28 1942 FEB 28 1942

Time
Chicago, Illinois

MAR 9 - 1942

John Phillips

DANCING THE SAMBA IN BRAZIL
To the reco-reco *and the* cuica, *a knee-bend for every beat.*

MAR 9 - 1942

New Republic
New York, N. Y.

From The New Republic Mail Bag

MAR 16 1942

The New York Museum of Science and Industry reports experiments are under way to determine the "E. Q." (efficiency quotient) of volunteers under air-raid conditions. Subjects sit in darkened rooms and listen to recorded noises of a London air raid while tests are made to register their emotional reactions. Dr. Theodore A. Jackson of Columbia University is directing the project.

The War Department announces a plan whereby local draft boards will receive applications of all men in Class 3-A who would qualify in Class 1-A except for dependents, for training as Volunteer Officer Candidates. The army believes 150,000 of the 1,000,000 men in Class 3-A are good prospective officers. Successful candidates will be trained a minimum of six months and commissioned as second lieutenants.

MAR 16 1942

"The Negro as a Subject in American Art" is the theme of a collection of seventy-five paintings which will be placed on exhibition March 9-April 1 in the fine arts gallery of Howard University, Washington, to commemorate the institution's seventy-fifth anniversary. Professor James V. Herring assembled the exhibition.

New Dance

MAR 9 - 1942

For the first time since the Cuban conga (1938), it looks as though the U.S. is taking up a new ballroom dance.

The new dance is the Brazilian samba;* notable alike for its breezy tempo and its lilting bounce. North Americans got their first inklings of samba rhythms three years ago, when seductive Carmen Miranda came up from Rio to shine on Broadway in *The Streets of Paris,* became really aware of it last spring, when she samba-sang and samba-danced in a cinema, *That Night in Rio* (TIME, March 24). Since then the samba has been winning more & more fans. By last week:

MAR 9 1942

▶ Half of Arthur Murray's pupils in 46 cities were taking samba lessons.

▶ Band Leader Eddie Duchin was playing the samba in theater engagements; his samba disc *Brazil* was a steady seller. Duchin had spent last summer in Rio, had come back steamed up with the samba's possibilities.

▶ U.S. phonograph companies, noting that record buyers were growing more samba-conscious, had seven albums on the market. A year ago they had none.

▶ On the East and West coasts, in Manhattan especially, the samba had broken out of the Latin American nightclub bounds, was being played & danced in many swank dance spots.

Born in the jungles of Africa, the samba arrived in Brazil centuries ago with shiploads of Negro slaves. It lived in Negro huts in the Brazilian hills, stirred to life for hilarious nights of song, went careening down to Rio at carnival time.

About 20 years ago Brazilian society began to cotton to the samba, and during the 1930s a refined version elbowed Brazil's long-popular Maxixe out of first place.

The Dance. Neither in steps nor in body motions does the Brazilian samba bear any relation to the Cuban rumba or the fast-fading conga. Whereas the distinctive feature of the rumba is undulating hip movements, of the conga a one-two-three-*kick* rhythm, basis of the samba is a springy, knee-action rise & fall—a motion heretofore found mainly on ski slopes. The samba's one ironclad rule: a knee-bend on every beat. A ballroomful of bobbing samba dancers suggests a gay polka, but the bobs in the samba are downs & ups, not ups & downs. The weight remains on one foot at a time for two full counts and dips. But quick waltzlike turns are also permissible and, as in other dances, partners may improvise fancy variations.

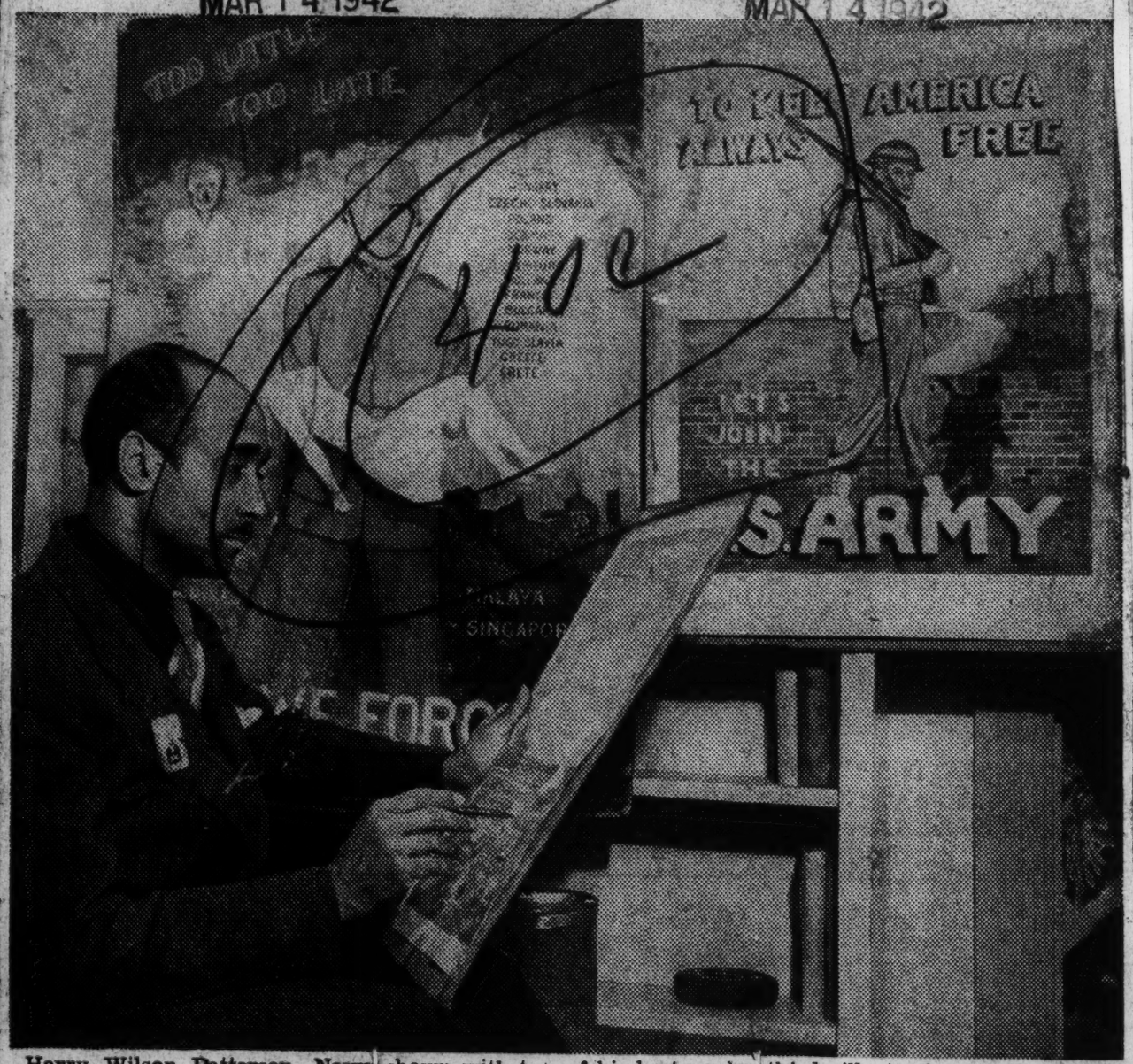
The Music. Even tone-deaf people can identify Latin American dance music. Its earmark is a varied assortment of strange drums, dried vegetables, bits of wood, which can produce sound combinations as fascinating as static in a transatlantic broadcast, rhythms more intriguing than the clickety-clack of a 60-mile-an-hour express. Samba music is no exception. It has its own Brazilian instruments; some tick off a steady one-two-one-two, others counter with a galloping rhythm.

Most popular and distinctive of samba instruments is the large, roundish *cabaça,* a gourd around which rattling beans are strung on loose strings. Other noisemakers include the *reco-reco* (sounds like running a stick along a picket fence), the *cuica* (a dull squeak). Above them the syncopated samba tunes run their jerky course.

Afro-American
Baltimore, Maryland

Patriotic Poet Is also Artist

MAR 14 1942



Harry Wilson Patterson, Navy Department messenger, and author of the poem, "Sleep, On!" is shown with two of his best works of art, at which he is also adept, while he puts final touches on a third, illustrating another of his poems, "My America." He resides at 1920 Thirteenth Street, Northwest, Washington, D.C.

MAR 14 1942

Chicago Defender
Chicago, Illinois

NAME JUDGES FOR ATLANTA U. ART EXHIBITION

Designate Committee Of 5 To Select Winners At Campus Show

APR 4 — 1942

ATLANTA, Ga. — A committee of five, including three prominent artists, has consented to serve as judges for the exhibition of paintings by Negro artists, to be held at Atlanta university April 19-May 10.

Included in this group are Jean Charlot, internationally famous painter of France and Mexico; President Rufus E. Clement of Atlanta university; Aaron Douglas, painter and professor of art at Fisk university; L. Palmer Skidmore, director of the High Museum of Art in Atlanta and Hale Woodru, painter and instructor in art at Atlanta university.

This competitive exhibition, probably the first undertaking of its kind ever to be assumed by a Negro institution, is open to Negro artists of America and has a five-fold purpose: (1) To present the best creative work by living Negro artists in old and water color. (2) To encourage Negro artists to achieve as high a standard of work as possible; (3) To discover latent talent that may be among undiscovered artists; (4) To stimulate art education; (5) To increase an appreciation of the fine arts. Five prizes, ranging from $25 to $250 will be awarded to the winners.

During the exhibit a series of interesting events will take place including the showing of moving pictures of Negro artists, a panel discussion on art, and a series of gallery tours.

Among the 60 artists from all over the country who have signified that they will enter the exhibition are Charles H. Alston, Palmer Hayden, Romare Beardon, James H. Porter, James Parks, Charles White, Allan Froolon, Ernest Crichlow, Wilmer Jennings, Claude Weaver and Allan Crite.

Charleston, S. C. News & Courier
April 16, 1942

HOFFMAN'S WORK SEEN AT GALLERY

Second in Series of Local Art Exhibitions—Animal Figures Interesting

By ROWENA W. TOBIAS

An exhibition of sculptures by Wilmer Hoffman, now on view at the Gibbes Art gallery, is the second in a series of shows of the work of resident artists presented by the Carolina Art association.

Mr. Hoffman's work has both vitality and solidity. He knows how to imbue his masses with either fluid movement or calm repose and, more important, he achieves freshness and originality within the mold of classical forms. He does not depend on distortion or esoteric abstractions to arouse your interest—he is artist enough to accomplish that within the discipline of his art.

Animal figures are one of Mr. Hoffman's special interests. More than half of the nineteen sculptures on exhibitions are of cocks, hens, doves, deer or colts—with emphasis on the colts, charmingly executed with stiff-legged, gangling grace. Each version is full of a warm appeal.

Two heads are particularly fine, with more strength and maturity than several small full-length statuettes. The "Head of Negro Boy" is neither a caricature nor a refinement, yet subtly touched with the aura of Africa. Even more impressive is the "Head of Hindu Woman", calm impassivisity suggested as much by the hair as the face itself.

Mr. Hoffman, a native of Baltimore, began his studies in Philadelphia just after the first World war. For the past fifteen years he has lived and worked in Paris, and several examples of his work are now in French museums as well as in museums in this country. This current exhibition includes many striking photographs by Mr. Hoffman of his own work—notably a very strong and sensitive photographic study of his "Head of a Russian".

These sculptures will remain on view at the gallery through April 13. Paintings by Richard Bryan have already been shown in this series, which will also present the work of Minnie Mikell, William Halsey and Callie B. Whaley.

Argus
St. Louis, Missouri

E. S. Campbell Banks Foremost Among Nation's Top Cartoonists

APR 17 1942

The advance sale of tickets indicates that E. Simms Campbell will be greeted by a capacity crowd when he returns to his native city to talk about "Commercial Art as a Business," next Friday night at the Vashon high school. Mr. Campbell will return to St. Louis after an absence of many years and he will speak in the interest of the Peoples Art Center.

E. Simms Campbell is a very busy man as the following facts will show. He is the chief cartoonist for the Esquire Magazine. He not only draws for the magazine, but he also thinks up gags for its staff of about twenty cartoonists. His drawings appear in such magazines as the Saturday Evening Post, Collier's, the Red Book, the Cosmopolitan and the New Yorker. He illustrates advertisements for Hart, Shaffner and Marx, Hinds Honey and Almond Cream, Fels Naptha Soap, Barbasol Shaving Cream and the International Shoe Company. He also makes posters for Warner Brothers, the United Artists, Metro-Goldwyn Mayer, R. K. O. and the Twentieth Century Fox motion picture corporations. At the present time he does a daily panel cartoon called "Cuties" which appears in the Star Times and eighty two other daily papers including three in Argentina, one in Bolivia and one in Uraguay.

Besides all this, he occasionally contributes articles on jazz and swing music to various publications.

APR 10 1942

E. Simms Campbell is to commercial art as Marian Anderson is to music and Joe Louis is to the fight game. He is tops. Walter Winchell calls him "one of the finest cartoonists in America." Louis Sobol refers to him as Esquire magazine's ace contributor." Joseph Connolly considers him as "One of the country's best artists."

St. Louis will be proud to reclaimed and to hnor him next Friday night.

40c-1942
Journal and Guide
Norfolk, Virginia

"No Business"

The above drawing, sketched by one of Norfolk's best known artists, Lindsey Ocheltree, has been aptly titled "No Business." The inspiration for it was one of the several shoeshine boys who peddle their wares in front of Norfolk's post office building on Granby Street.

The kid, who, Mr. Ocheltree says, looked so "down in the dumps," was taken to the Professional Arts Guild Studio at West Bute and Yarmouth Streets where he posed for the drawing. When it was over the youngster was paid the regular model's fee and his change of expression was a classic.

This is only one of many fine paintings and drawings on the walls of the studio where a group of contemporary local artists have started something of a renaissance. Mr. Ocheltree, who is director of the Professional Arts Guild studied at the University of Virginia and practiced in New York and Chicago. His work has been published in local dailies as well as in Chicago and New York papers and nationally circulated magazines.

The Guild, besides conducting classes in the fine arts, teaches commercial art, illustrating, advertising layout and illustration. It also produces posters and placards by the silk-screen process on a commercial basis.

When the Guide circulation manager, E. F. Corbett, saw the title to the above drawing, he insisted it should be "Wrong Business." The kid, Mr. Corbett explained, should be a Guide newsboy and business would be good.

Yale University Gets Valuable Examples of Negro Culture

"The Courier, Journal" Louisville, Ky.

By David H. Bradford

WHATEVER the outcome of the war is, democracy can never be triumphant in the world until the leaders of western civilization are able to rise above race prejudices. Because of its place of leadership among the democracies, America must lead the way to a better understanding among the races of the world. This better understanding must be based upon an appreciation of the contribution of all races to the advancement of the human family. A significant step was taken toward laying the foundation for such an understanding and appreciation of the Negro in America when Yale University accepted the gift of Carl Van Vechten's valuable collection of Negro books, manuscripts, letters, phonograph records original musical scores and photographs.

During the last twenty years, Mr. Van Vechten has been closely associated with most of the Negro men and women of prominence in America. In those years, he assembled the remarkable collection that he recently turned over to the Yale library. In accepting the gift, the university became probably the first of the great northern centers of learning to give any indication of a really serious desire to make accessible to scholars a storehouse of primary materials on and about the Negro. Certainly those students who approach the study of Negro life and history for the first time through the medium of this collection will find a new world of thought and aspiration of which they have never dreamed.

•

IN HONOR of his friend, the Negro writer and poet, Mr. Van Vechten named his gift The James Weldon Johnson Collection of Negro Arts and Letters. The poet whose name the collection bears is represented by a complete set of his books, personally inscribed, together with phonograph records, clippings, letters and photographs. Among the other authors well represented in the collection are Nella Larsen, Claude McKay, Countee Cullen, W. E. B. DuBois, and Langston Hughes. The achievement of the Negro in music is also well represented. Many of W. C. Handy's first works, together with the manuscript of his Basement Blues, are in the collection. Nor have the spirituals been neglected. Many of these are the works of Harry T. Burleigh. Since the collection arrived at New Haven, the university has greatly enriched it with the addition of a letter from Toussaint L'Ouverture, the great Negro general.

The gift to Yale is most timely. It should play a vital part in helping [illegible] tomorrow what many wish it to be. The social forces of our day know no national boundary lines or culture areas. They are world wide. If America is to play a leading part in shaping the things to come, it must recognize the world-wide social forces that are now demanding the eradication of all preconceived derogatory notions about men's abilities and capacities based on racial identity alone. These forces are revolutionary, and they give color and tone to every conflict on every battlefield. Whether one likes this or not, it is a fact which, if ignored completely, may yet cause us to lose the war. And most certainly, if ignored, will cause us to lose the peace.

•

LOCATED at a great educational center, the Johnson collection will do much to awaken an interest in and create a respect for the achievements of the Negro. The American Negro has greatly enriched the heritage of every American. Unfortunately, few Americans appreciate this fact. Yale may in the future afford a partial remedy for this. This heritage of the past must be added to and advanced into the future. Here is a great work to be done. But, alas, the harvest is great and the laborers few. The Johnson collection makes possible a seed-time; its use may arouse another Harriet Beecher Stowe to electrify the world with some other *Uncle Tom's Cabin*. There is an immense work to be done. To be effective, that work must be done in the full knowledge of a world in revolution. It must be harmonious with those organic social forces that are now for the first time making all men kin. Yale may yet again light a candle that will throw its light far out into a dark and distant world.

Richmond, Va., Times-Dispatch
July 30, 1942

4 Paintings To Be Given Negro Center

Four panel paintings, executed by Phillip Cox, Negro artist, a member of the WUA art program, will be formally presented Friday night to the Negro Soldier and Sailor Service in the old Monroe School Building, St. Peter and Leigh Streets, it was announced yesterday by A. J. Babcock, chairman of the Richmond Defense Service Unit, OCD.

The ceremonies are scheduled to take place at 8:30 o'clock.

C. V. Kelley, chairman of the Negro committee of the service unit, will receive the paintings. The Sabbath Glee Club will present selections.

The two smaller panels are paintings of Marian Anderson and Bill Robinson, while the two larger ones depict Dr. George Washington Carver and his work and a group of spiritual singers.

Center Expanding

Presentation of paintings is another step in the development of the expanding center for Negroes in the services. Situated in the remodeled building to the defense service unit by the City School Board, the center now has a combined lounge-ballroom, where dances are held weekly, and a game room arranged so it may be used by church groups to serve breakfast to the service men on Sunday morning. It accommodates an average of 125 week-end visitors and has a capacity for 150.

Through a $30,000 FSA grant, a recreation addition, with ballroom-gymnasium, will be constructed. The center was opened in April and will be dedicated when the addition is completed.

Mrs. Othelia Brown is director of the center. She is assisted by volunteers and WPA workers.

Time
icago, Illinois

Black Beaux-Arts

SEP 21 1942

The art department of Atlanta University (colored) is the Southern U.S. Negro's Ecole des Beaux-Arts. The man who has done the most to make it so is a tall, athletic, modestly self-assured Negro art teacher: Hale Aspacio Woodruff.

The 100-odd chocolaty students who throng the art department's corridors (many from the North and Middle West) come to sign up for his classes in drawing, painting, art appreciation. Thirty-five or 40 are admitted to Instructor Woodruff's advanced painting classes, may hope to follow many another Woodruff pupil (like Lithographer Wilmer Jennings, Landscapist Albert Wells) to awards in nationwide art exhibitions or to jobs teaching art in Negro schools.

SEP 21 1942

Woodruff, now 42, got his early art training in Indianapolis and at the Chicago Art Institute, was later one of the first winners of the Harmon Foundation's awards for Negro artists. With his award money ($100) he bought a one-way ticket to Paris, eked out four years of *vie de Bohème* on $750, a handout of the late Otto H. Kahn. Artist Woodruff returned to the U.S. in 1931 to take his post as art instructor at Atlanta, has remained there ever since. In 1936 he spent a summer studying mural painting in Mexico with Diego Rivera.

SEP 21 1942

As famed for his solemn, racially conscious murals as for his teaching, Woodruff has decorated the walls of several Atlanta schools. His best-known work is a large (6½ by 80 ft.) double set of murals in the newly completed Savery Library at Talladega (Ala.) College. Painted in broad, Rivera-like brush strokes and crowded with writhing figures of whites and Negroes, these murals record two historical subjects associated with the story of the U.S. Negro: 1) the history of the 1839 mutiny on the slave ship *Amistad*, the subsequent trial of the Negro mutineers in New Haven, Conn. and the repatriation of the ship's slave cargo to Africa; 2) the history of the development of Talladega College itself, from its founding in an abandoned Civil War prison in 1867 by the American Missionary Association, to its rise as one of the most important Negro schools of the South.

Because the second set of murals celebrated Negro education and equality between U.S. whites and Negroes, a picture of one of them, along with one of Painter Woodruff, is being included in a booklet published by the Office of War Information for distribution in India as counter-Japanese propaganda.

SEP 21 1942

In teaching, Painter Woodruff holds to no high-brow theories about Negro art. He believes that the Negro should not hide his race ("to let the world know he can paint and sculp as well as act, sing and write") but that, as an American, he should draw his inspiration from the whole pattern of U.S. life. "We are interested," says he, "in expressing the South as a field, as a territory, its peculiar run-down landscape, its social and economic problems, the Negro people."

Because many of his Negro pupils come from communities where modern sanitary equipment is lacking, practically every landscape painted in his Atlanta classes contains a privy. Sometimes Painter Woodruff affectionately refers to his group of budding landscapists as "the Outhouse School."

The Negro

Eliot Elisofon

TEACHER WOODRUFF & ART CLASS
Their landscapes run to privies.

Peoples Voice
New York, N. Y.

Historic Negro Achievements To Be Depicted by US Murals

Dec. 12, 1942

WASHINGTON—A series of mural paintings devoted to Negro accomplishments in America, to be selected from designs submitted by artists in open competition, and placed in the lobby and library of the Recorder of Deeds Building, was announced here last week by the section of fine arts, Public Buildings Administration of the Federal Works Agency.

Seven murals will be used, and $5,800 will be paid for the work. The painting for the west vestibule will be of Crispus Attucks, the first patriot killed in the Boston massacre of 1770. A mural depicting Benjamin Banneker, a Negro who assisted in the survey of the Federal District which later became the District of Columbia, will be in the east vestibule. The east wall of the main foyer will display a painting of the Battle of New Orleans in 1814, and the opposite wall will show the 54th Massachusetts regiment, composed of Negroes under the leadership of Colonel Shaw, in the attack on Fort Wagner, Morris Island, SC, in 1863.

Frederick Douglass appealing to President Lincoln to enlist Negro soldiers during the Civil War also will appear as a lobby mural, while at the west end of the foyer, a painting will depict the bravery of Cyrus Tiffany in the Battle of Lake Erie, 1813. The final mural will be placed over the mantel in the library and will show Commander Peary and Matthew Henson at the North Pole.

Dec. 12 1942

Designs in the competition are open to all artists and must be submitted to the Section of Fine Arts, Old Auditorium Building, Room a-29, 19th and E sts, NW, on or before March 1. Entries will be judged anonymously by a jury consisting of Henry Varnum Poor, mural painter; Captain Henry Billings, mural painter; Kindred McLeary, mural painter; S. Simms Campbell, painter; James V. Herring, Art Department, Howard University; Dr. William J. Thompkins, Recorder of Deeds, and Edward B. Rowan, Section of Fine Arts.

FEPC Insists Capital Bus Co. End Negro Ban

Daily Worker

(Special to the Daily Worker)

WASHINGTON, Dec. 9.—Insisting that Negro workers be hired as bus and street car operators at once, the President's Fair Employment Practices Committee yesterday told the Capital Transit Co. and AFL officials to stop their discriminatory practices.

The President's Committee flatly rejected a plea by the company to postpone action on the hiring of the Negro workers. The company had been found guilty of discriminatory practices at an earlier hearing.

At the same time, it issued a warning to officials of Division 689, Amalgamated Association of Street, Electric Railway and Motor Coach Employes, AFL, that they would be held responsible for any alleged "incidents" arising from the hiring of Negro workers.

REJECT COMPANY STALL

The company's request for delay in carrying out the order which was to take effect not later than Dec. 5 was characterized as stalling by the Committee. Answering the company's claims that the white workers would object, the President's Committee cited the clause in the AFL union's constitution barring discrimination.

Dec. 10, 1942

The AFL officials of the Division which also represents 560 Negro workers employed by the firm, had backed the company in its fight against the hiring of Negroes.

The President's Committee pointed out that these officials had supported the company as "individuals" and not as union representatievs. These officials are duty bound, the Committee said, to assume their responsibilities to the union, their Negro members and the President's orders "to prevent any interruption of the transit company's operations" when the Negro workers are hired.

40c-1942
Peoples Voice
New York. N. Y.

WHITE HIGH SCHOOL YOUTH PAINTS PROTEST AGAINST DISCRIMINATION

Dec. 19, 1942

A 16-year-old white lad, junior at the High School of Commerce, became so interested in the Negro problem after talking it over with his young Negro classmates that he got busy and put in painting the injustices of race discrimination. Harold Gross, 619 Academy st, whose ambition is to become a successful commerical artist, encouraged by classmates, brought his painting to PV and, along with his work, handed over some extraordinarily clear-sighted observations on the race question.

The whole thing started in a history class. Dec 19, 1942

"The teacher was telling us something about a businessman who was complaining that if he couldn't conduct his business as usual he wouldn't support the war effort," Harold said.

"One kid yelled out and asked if he was Jewish. I got sore, and I asked him right back why did he have to be Jewish?"

The incident ended in the school corridors after class was dismissed when, according to Harold, "we started talking about all the different races who got it tough.

HOW IT STARTED

These kids, not even dry behind the ears, talked about how Negroes are getting along in general and of how much better off they are here than down South!

"I asked one of the colored fellows if he didn't get sore when he heard somebody swearing about Negroes? He told me they'd been knocked down so far, they couldn't get knocked any lower, and that it was time for them to start doing something about it. He said there are three kinds of Negroes: those who want to go out and kill every white man until there aren't any more; those who come from the South are so used to getting beaten around they don't care about getting anywhere, and then there are those, I think he said, who aren't educated, and say there isn't anything they can do about it anyway, so forget it!"

As far as most of his white friends are concerned, Harold wasn't over-optimistic. "A lot of them say they should do something, but they never get around to it. Colored fellows feel it more."

DEC 19 1942

He was very calm and matter-of-fact for a 16-year-old. "Lots of things adults don't even figure kids

With a Negro woman heading the jury, the sedition trial of Robert Jordan and three co-defendants, leaders of the Ethiopian-Pacific Movement, here in Harlem, began last week in Federal Court.

The case, gaining wide publicity when the four Harlemites were ar-

40c-1942

Atlanta, Ga. Constitution
April 30, 1942

Awards Made in Negro Art Show Here

Four men and one woman who are contributors to the annual exhibition by Negro Artists of America, now being sponsored for the first time by Atlanta University, have been named winners out of more than 60 contestants.

William C. Carter, of Chicago, won the coveted John Hope award of $250 for his oil painting entitled "Still Life." An oil painting, "The Mourners," by Frederick C. Flemister, of Indianapolis, took the Atlanta University award of $100. The second prize ($75) for oils offered by the college was given to Edward L. Loper, of Wilmington, Del., for his painting, "Twelfth Street Gardens."

First winner in the water color group was Charles H. Alston, of New York, who received the first award, $50, for his painting, "Farm Boy." Lois Mailou Jones, of Washington, was given second prize ($25), for her water color painting, "An Old House in Frederick, Va."

The five awards were made by a jury of selection including L. P. Skidmore, director of the High Museum of Art; Jean Charlot, resident artist at the University of Georgia; Aaron Douglas, of Fisk University; Rufus E. Clement, president of Atlanta University, and Hale Woodruff, artist in residence at Atlanta University.

The exhibit which is the finest of its kind in the country will continue at Atlanta University through May 10. The public is invited to view it from 1:30 to 5 o'clock on week days and from 4 to 6 o'clock Sundays.

Charlestonians born and reared on plantations on the Carolina coast, who met to sing negro spirituals. They are recognized the country over for their interpretation of the spirit and significance of negro worship and negro music.

Charleston, S. C. News & Courier
May 7, 1942

SPIRITUALS TO BE SUNG

Society Will Present Negro Music at U. S. O.

Authenic interpretation of negro spirituals will be given by the Society for the Preservation of the Spirituals Sunday evening, May 10, at 8:30 o'clock at the U.S.O. club, George and Meeting streets. This will be apart of the observation of Mother's day to be held at the club.

All enlisted men, officers, nurses and others interested are invited to this performance which will be identical with presentations by this group in the White House, and at other places. The society was founded in 1922 as a social club, composed almost entirely of

Constitution
Atlanta, Georgia

Awards Made in Negro Art Show Here

APR 30 1942

Four men and one woman who are contributors to the annual exhibition by Negro Artists of America, now being sponsored for the first time by Atlanta University, have been named winners out of more than 60 contestants.

William C. Carter, of Chicago, won the coveted John Hope award of $250 for his oil painting entitled "Still Life." An oil painting, "The Mourners," by Frederick C. Flemister, of Indianapolis, took the Atlanta University award of $100. The second prize ($75) for oils offered by the college was given to Edward L. Loper, of Wilmington, Del., for his painting, "Twelfth Street Gardens."

First winner in the water color group was Charles H. Alston, of New York, who received the first award, $50, for his painting, "Farm Boy." Lois Mailou Jones, of Washington, was given second prize ($25), for her water color painting, "An Old House in Frederick, Va."

The five awards were made by a jury of selection including L. P. Skidmore, director of the High Museum of Art; Jean Charlot, resident artist at the University of Georgia; Aaron Douglas, of Fisk University; Rufus E. Clement, president of Atlanta University, and Hale Woodruff, artist in residence at Atlanta University.

The exhibit which is the finest of its kind in the country will continue at Atlanta University through May 10. The public is invited to view it from 1:30 to 5 o'clock on week days and from 4 to 6 o'clock Sundays.

Richmond, Va. Times-Dispatch
June 13, 1942

The Sun Was Their Undoing

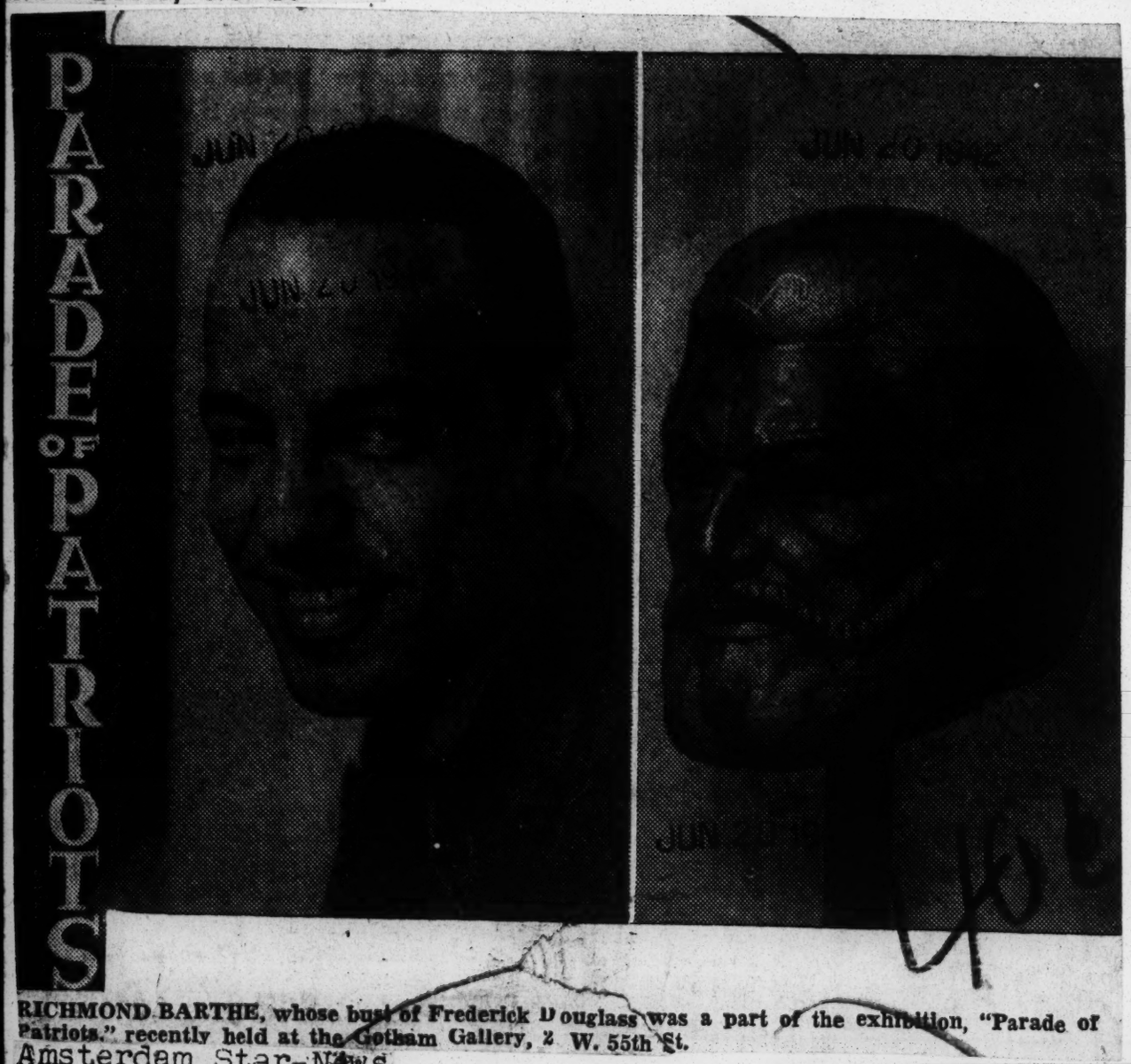
THE collection of African primitive wood carvings, textiles, and wrought iron weapons, which is to be brought to the Virginia Museum of Fine Arts as an indefinite loan from Hampton Institute, is one of the best of its kind in America. It was started by GENERAL SAMUEL CHAPMAN ARMSTRONG soon after Hampton was founded in 1868, and its accessions have been received from missionaries and other travelers in Africa, more or less continuously, ever since.

In a State museum, the collection will serve a good purpose, and a genuinely educational one. There are some who are skeptical about the existence of a Negro culture and art in Africa. In the Hampton collection, there is the positive evidence of the existence of an old art among the primitive people of Africa. No thoroughgoing student of the Negro's history, of course, could have doubted that he brought skill in the crafts with him to America, for he quickly became the skilled artisan of the old Southern plantation. In the Hampton collection, one sees the wrought iron work done by the Negro in Africa. FRANZ BOAS said it was likely that the Negro was smelting iron in Africa before the uprise of humanity in Europe.

Why, then, did not the art of Africa come to flower, and why did not humanity rise upon the Dark Continent? One good reason is that the forces of nature were there against man, and that Africa was, and, is, the devil's own continent. SIR HARRY JOHNSTON called it the chief stronghold of the real devil —"the reactionary forces of nature hostile to . . . humanity." Its climate is atrocious, and its inhabitants have had to fight for survival against the hosts of BEELZEBUB, King of the Flies, who has under his commands innumerable insects capable of conveying to the skin, veins and intestines of man, parasites that will destroy him. Where social life established a stronghold among the tribes of Africa, there were no natural barriers to protect it, and slave-raiders found it easy to blaze their paradoxical trail of civilization. The toll taken by the slave-traders was catastrophic, and afterwards, "black Europe" was established in Africa. The sun, which beat fiercely down upon the tribes of Africa, was also their undoing.

Nevertheless, the African art which Richmonders will see is that of a people who carried the burden of the industrial revolution upon their backs, and whose powerful sinews helped to build the structure of modern civilization.

Amsterdam Star-News
New York, N. Y.



RICHMOND BARTHE, whose bust of Frederick Douglass was a part of the exhibition, "Parade of Patriots," recently held at the Gotham Gallery, 2 W. 55th St.

Amsterdam Star-News
New York, N. Y.

Barthe's Frederick Douglass Bust In Exhibit of American Patriots

Negro's Role As American Patriot Shown In Recent Show of Artists and Sculptors

JUN 20 1942

By DR. DORA ASKOWITH

The "Parade of Patriots," an exhibition of portraits of American patriots painted by outstanding artists and the works of well-known sculptors recently held at the Gotham Gallery, 2 W. 55th Street, takes on added significance when linked up with two other campaigns on the home front, "I Am an American Day" and "Harlem Week."

The basic idea of the initiator of this exhibition, Mrs. Annie Nathan Meyer, founder of Barnard College, is to develop a deeper interest in America and American life. A survey of the individuals represented in the "parade," evokes the query as to why they merit the designation "patriots" and what were their contributions to the development of American democracy. One is further led to seek to understand and evaluate the underlying conceptions of this form of government.

Past, Present Represented

In this "Parade of Patriots" are represented two Negroes, one of the past and the other of the present, who together give expression to different elements that enter into the warp and woof of what we are wont to call American democracy. The former, Frederick Douglass, regarded by many as the greatest of American Negroes, is represented in sculpture by the young Negro artist, Richmond Barthe, whose work is placing him on the rostrum of the outstanding contemporary sculptors.

In Frederick Douglass, we have an instance of one who, despite his personal hardships, could cultivate love for his country and devote himself to its interests, while at the same time foster the welfare of his own people.

It was not so much his services rendered to his country while holding public office that merits Frederick Douglass his place in the "Parade of Patriots" as the qualities of mind and heart that enabled him to rise from bondage and help sever the chains that held his people enslaved and become one of the true moulders of American democracy.

To Richmond Barthe, whose sculptured head of Frederick Douglass is in the "parade," we owe a concrete visualization of the man who sought the liberation of his people. This young Negro sculptor, in virtue of his realistic artistic creation also takes his place in the "Parade of Patriots" as a liberator of the Negro genius and thus, likewise, merits the designation of a moulder of American democracy that represents a harmonious blending of the contributions of countless individuals of varied colors of skin.

Reflecting upon the life and work of this young artist, whose works in bronze, marble, stone and terra cotta are to be found in all parts of the country, there comes to mind, with great force, the problems that have been made manifest by the publicity that has accompanied Harlem Week. If, instead of a continuous denunciation of social and economic conditions prevalent in Harlem, another Maecenas like Julius Rosenwald could find his way among the youth of Harlem, great surprise might be awakened by the number of latent geniuses that are to be found among the obstreperous individuals who seek an outlet for their unrestrained impulses.

In my own contact, as faculty adviser, with the members of two Negro societies at Hunter College, the Phyllis Wheatley, named after the first Negro woman in American literature, and Toussaint L'Overture, and as instructor of a large number of these students in the classroom, over a period of many years, I am inclined to strengthen these statements. I also believe much truth inherent in Brawley's allegation that "no people can rise to the heights of art until it has passed through suffering."

Note: Dr. Dora Askowith is an instructor in the history department at Hunter College and faculty adviser to the college's two Negro student societies, the Phyllis Wheatley and Toussaint L'Overture.

New York Times
New York, N. Y.

MURALS TO HONOR NEGRO IN AMERICA

12/3/42

Series for Recorder of Deeds Building in Capital to Show Contribution to Nation

Dec. 3, 1942

A series of mural paintings which, it is believed here, will be the first in any public building in Washington, D. C., to depict the contribution of the Negro to America, will decorate the lobby and library of the Recorder of Deeds Building there. 12/3/42

Announcement has just been made by the section of fine arts, Public Buildings Administration of the Federal Work Agency, Washington, of a competition, open to all American artists, for seven murals for the structure. The sum of $5,600 will be paid for the work. Artists may submit designs for the entire series of murals or for a part.

Dr. Lawrence D. Reddick, curator of the Schomburg Collection of Negro Literature at the 135th Street branch of the New York Public Library, said yesterday that while Negroes had been portrayed in individual mural paintings in Washington, he could recall no other series devoted exclusively to the contribution by the race to American life. He thought the Recorder of Deeds Building appropriate for these wall decorations, since many Negroes had held the position of Recorder of Deeds, beginning with Frederick Douglass during the administration of President Garfield. Portraits of a number of these officials already hang in the building. 12/3/42

Crispus Attucks Portrayed

The painting for the west vestibule will be devoted to Crispus Attucks, "first patriot killed in the Boston Massacre, March 6, 1770." In the east vestibule will be mural depicting Benjamin Banneker, a Negro, who assisted in the survey of the Federal District, which later became the District of Columbia. On the east wall of the main foyer will be a painting of the Battle of New Orleans in 1814, with soldiers of the Attakapas District and slaves piling up cotton bales for breastworks under the direction of Andrew Jackson.

The picture on the opposite wall will show the 54th Massachusetts Regiment, composed of Negros under the leadership of Colonel Shaw, in the attack on Fort Wagner, Morris Island, S. C., in 1863.

Frederick Douglass appealing to President Lincoln to enlist Negro soldiers during the Civil War also will be portrayed in the lobby. At the west end of the foyer a painting will show a courageous act of Cyrus Tiffany, a Negro, in the Battle of Lake Erie, 1813.